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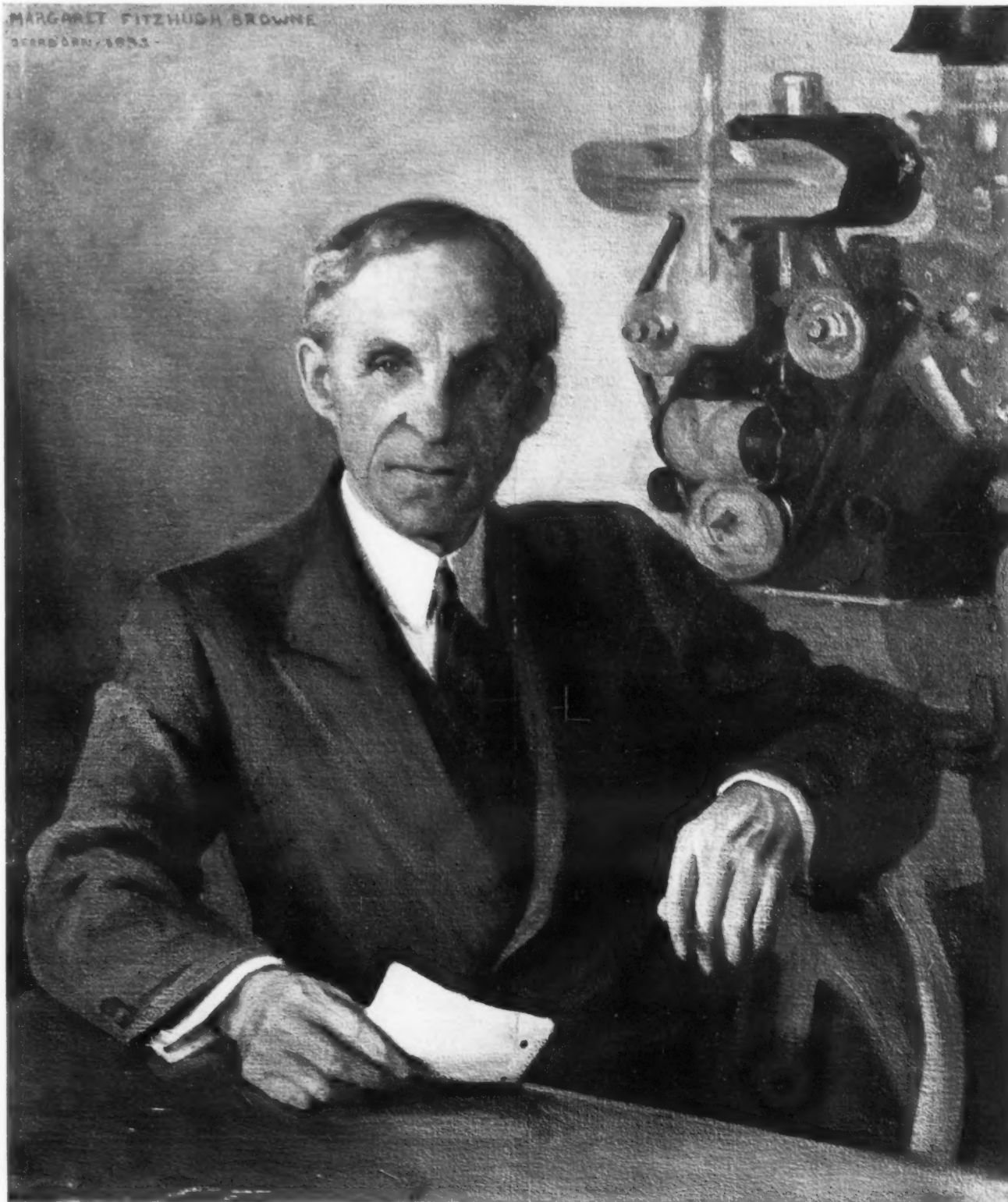


"PORTRAIT OF A MAN"

FRANS HALS

Loaned by the William Rockhill Nelson Gallery of Art of Kansas City to the exhibition of the works of Frans Hals at the Detroit Institute of Arts.

PRICE 25 CENTS



PORTRAIT OF HENRY FORD

By MARGARET FITZHUGH BROWNE

JANUARY CALENDAR

15 Vanderbilt Avenue

- Until the 19th* Portraits by Margaret Fitzhugh Browne.
Oils and pastels by Gladys Thayer.
Charcoal drawings by Harry Waltman, A.N.A.
Paintings by Gustave Cimiotti.
- Until the 26th* The "One Hundred Prints" selected by the Society of American Etchers.

Fifth Avenue Galleries

- Until the 26th* New paintings by Robert Philipp.
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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, JANUARY 12, 1935

GREAT HALS EXHIBITION OPENS IN DETROIT

America's Largest Loan Show of Paintings by Dutch Master Includes Work of All Periods From Distinguished Sources

(The largest exclusive showing of works by Frans Hals opened at the Detroit Institute of Arts on January 9, where it will remain on view until the end of February. Loans have been secured from private collections, dealers and museums in all parts of the United States by Dr. William R. Valentiner, director of the Institute, to comprise an exhibition whose total valuation is placed at approximately \$3,000,000. Dr. Valentiner has written an illuminating introduction to the catalog of the exhibition, which we reprint herewith in full.)

By DR. W. R. VALENTINER

Scarcely one of the old masters deserves an exhibition of his works in America so much as Frans Hals. For the vigorous types which he depicts were members of the nation and race which played so important a role in the colonization of this country, especially of New York, giving the name of our artist's native city of Haarlem to a portion of the city, which it still bears today. It was the healthy, energetic, and life-loving spirit of this generation of Dutchmen, who had just freed their small country from the world power of Spain, which sought adventure and conquest in strange lands, and having brought renown to their country, were filled with sufficient self-confidence to have themselves portrayed by a great painter. More perhaps than in the work of Rembrandt, is there reflected in that of Frans Hals the character of the Dutchmen who emigrated to America; for Frans Hals preferred to depict the active and conquest-loving types of his people, who pressed on to distant undertakings, not like Rembrandt the contemplative and spiritual, who were inclined to enjoy at home the fruits of their quiet labor.

An instinctive feeling of kinship may have induced the American collectors of our day to concern themselves more intently with the art of Frans Hals, of whose preserved work almost a third—over eighty out of three hundred paintings—has found its way into American public and private possession, a clear sign of the popularity of the master in this country. That this collecting has taken place for the most part in the years from 1905 to 1930 may be connected at the same time with the enormous economic growth of the United States in these decades, which has engendered an optimism with which the related spirit in the works of Frans Hals must have been particularly sympathetic.

When after the reverses of the past few years we are again beginning to experience a slow ascent, it is of double profit to us to give ourselves up to the enjoyment of the life-affirming spirit of the art of the great Dutchman. We become aware in this way, too, that those



"FAMILY GROUP"

This canvas has been loaned by the Mogmar Foundation, New York, to the exhibition of paintings by the Dutch master now current at the Detroit Institute of Arts.

By FRANS HALS

who have brought his paintings to America have performed an important cultural work for the present generation in the understanding of the psychology of our first immigrants and in making possible such a general esthetic enjoyment as is given us by the present exhibition.

More than half of the master's work in American possession is assembled in our exhibition—eighteen genre pictures, three group pictures, and twenty-nine portraits—among them the most beautiful of the artist's life-size family groups which is preserved, and the only two of his family groups of smaller format. Nowhere better than here can one acquaint himself with Frans Hals's variety of motives or with his artistic development, unless it be in his native city, in the museum which is devoted to his work, which contains the eight unique corporation pictures—the five shooting guild pieces and the three regent pictures.

Appreciation of Hals

The fame of Frans Hals is of recent date. Although the artist in no way lacked repute in his own lifetime, after his death he was rapidly forgotten and was only rediscovered toward the end of the XIXth century, in contrast to Rembrandt, whose name was never forgotten, gaining constantly added lustre after the middle of the XVIIIth century. The fact, too, that fewer paintings of the artist are known to us than by Rem-

brandt, may have had a bearing upon the matter, and that almost every year some unknown works appear, for the study of the art of the master is only a generation old. Since 1910 about forty paintings of the artist have been rediscovered, and our own exhibition has brought to light several hitherto unpublished works. The interest in the artist has, to be sure, brought with it the fact that none of the old masters has been so frequently imitated and forged in recent years as Frans Hals.

By the late recognition of the importance of the artist, is explained the fact that in keeping with his sudden popularity, a veritable legend wove itself about his life-story, before scientific investigation could be made into what was afforded by the documents.

What we possess of actual records regarding Frans Hals is not much more than the data regarding the life of Shakespeare, and is concerned for the most part with matters of secondary importance. In spite of this we can say with certainty that he was neither a drunkard nor a wife-beater, as has been wrongly assumed on the ground of documents which relate to a namesake; that he did not lack the money to procure colors, and that he by no means went hungry. The following data give, to be sure, a less amusing life picture, but have the merit of truth in their favor,

and are, after all, more in keeping with his works than the invented anecdotes.

Hals' Life

Frans Hals was probably born in Mechlin or Antwerp in 1584 as the son of a cloth maker, who shortly after the birth of his son, either for religious reasons or because the cloth industry was flourishing in Haarlem, left his Flemish home to settle in Holland. The artist's brother, Dirk, who is known for his social-group pictures in small format, was born in Haarlem as early as 1591. From about 1600 to 1603 Frans Hals was the pupil of Karel van Mander, the Netherlandish Vasari, and one of the chief representatives of the Italianate mannerism which reigned in The Netherlands in the XVIth century. Of this style nothing more can be traced in the first known works of our artist, which, to be sure, were not done until 1610 or 1611. They show the realistic and natural conception and the free and certain technique which is the ear-mark of the art of Frans Hals from beginning to end, and lay emphasis upon the depiction of character rather than the conventions of style. The artist married about 1608. Of this marriage with Annetje Harmans were born four children, among them three sons who became known as painters: Frans Hals the Younger, Harmen, and Johannes. In the year 1615 Annetje died; two years later the artist married the twenty-year-old Lisbeth Reyniers, who was his faithful helpmate for fifty

years, presenting him with ten children and outliving the artist.

In the year before his second marriage, 1616, he had received the first large public commission for a shooting-guild picture. After its completion he spent several months in Antwerp, where he was obviously impressed by Rubens's new works. This is apparent in the double portrait done soon after this, the self portrait with his wife (Amsterdam), presumably inspired by the portrait of Rubens and Isabelle Brant (Munich).

In 1617 and 1618, together with his brother Dirk, he is mentioned as a member of the Chamber of Rhetoric, a sort of club which was interested in poetry and music. The artist's predilection for music is evidenced in the numerous studies of his children, and it is recorded that they were all musical.

In the 1620's he had become a master of repute in his native city, which held him in esteem throughout his entire life. He received commissions for two further large-size shooting-guild pictures (1624 and 1627), painted several such distinguished personages as Paulus von Berestyn (Louvre), and officers, clergymen, and scholars, among them the Leiden rector Theodore Schrevelius, who was later, in his history of Haarlem (1647) to speak of the artist at length and with high praise, and the preacher Samuel Amp-

(Continued on page 4)

LEADING DEALERS, COLLECTORS AND MUSEUMS



"PORTRAIT OF A GENTLEMAN"

By FRANS HALS



"YOUTH IN A FEATHERED HAT"

By FRANS HALS

The painting at the left, which comes from Knoedler Galleries, and that at the right, from Lord Duveen, are included in the loan exhibition of Hals' paintings now on view at the Detroit Institute of Arts.

(Continued from page 3)

sing, who published still earlier a chronicle of the city (1621 and 1627) in which our master is first acclaimed. The artist must have had great success with his genre pictures, the largest of which, such as the two compositions of the Altman collection, from the twenties, are in the spirit of Shakespeare's comedies, which were just appearing in the folio edition.

Height of Career

In the thirties the master reached the height of his renown. He received three more commissions for large shooting-guild pieces (1633, 1637, and 1639), one of them even from Amsterdam (1637), which, however, on account of the arrogance of the patrons and the discomfort of the journey, he gave up. The price which the artist received for his work accords with the highest which was paid in Holland at the time; in the case of the Amsterdam picture he was not satisfied with sixty gulden per person. Rembrandt, who was also at this time at the height of his fame, received in 1642 one hundred gulden per person for the execution of "The Night Watch."

The demand for the master as a portrait painter is evidenced by the fact that from the period around 1635 no less than twenty-five single portraits are preserved, among them that of the brewery proprietor Claas Duyst van Voorhout and the life-size portrait of Willem van Heythuysen in the Lichtenstein gallery, as well as several family portraits, such as the two smaller ones in our exhibition.

The industry which the artist displayed in this activity scarcely supports the legend that he was a drunkard. On the contrary, when we regard the self portraits of the artist's middle period, the ones in the Wood collec-

tion of Toronto, the collection of the Duke of Devonshire, and the Frick collection of New York, we receive rather the impression that the artist paid considerable attention to his appearance, perhaps indeed spending more money for elegant costumes for himself and his wife than was necessary. In the self-portrait in England he wears a brocade costume such as was worn only by distinguished burghers, and in the painting in the Frick collection he appears before a column in a black costume with slit sleeves, a large hat and long curls, in Van Dyckesque fashion, in a more elegant pose than any Dutch painter had portrayed himself.

Among the models of the fifties we also meet numerous persons of repute, such as the gentlemen of the McCann, Rotan and Taft collections, who certainly belong to the burgher aristocracy; or the distinguished agent of the States General in Holland, Isaac Massa, who even stood as godfather to one of the children of our master.

Hals' Financial Status

Thus our artist was in no way lacking in income; but his family was also constantly growing larger; besides this, he did not know how to manage his affairs as well as Rembrandt and some of the other artists. As early as the twenties and thirties we hear of claims for debts that he owed, most of them, however, concerned with small sums. Now it is the baker's account, then the cheese and butter account, then the meat bill which is not paid. It also appears that the rent was not taken care of when due and that he must be dunned for his dues to the Guild of St. Luke.

We also hear occasionally of small restaurant bills, and that the artist joined his colleagues at the inns, like other painters, we may easily believe.

It was certainly in keeping with his temperament that he should love sociability; and since throughout his life he scarcely left his native city, we can scarcely reproach him if he longed at times to get away from the fretful cries of little children at home to another environment, at his poetry club or the

public inn, where he could talk with men of his own kind. But he was far from being a brawler for all that; otherwise the city would not have given him on every hand such tasks as appraising pictures, restoring old paintings, even acting on the jury which tried a veritable painter-charlatan, the godless

Jacob Torrentius; nor would he scarcely have been on the board of directors of the Guild of St. Luke, or acted as Sergeant of the City Guard. That his love for sociability did not cause him to forget the pleasure in work which is the mark of an artist of genius, is attested by the troop of pupils which



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LEND NOTABLE WORKS TO HALS EXHIBITION



"FAMILY GROUP"

By FRANS HALS

This large canvas by the Dutch master has been loaned by the Lilienfeld Galleries to the exhibition of works by Hals which is now being held at the Detroit Institute of Arts.

had gathered about him, to whom he transmitted as heritage if not always genius, which only one of them—Adrian Brouwer—possessed, still an excellent technique and an intense industry, such as is displayed by the artists who were especially near to him, like Jan Molenaer and Judith Leyster, the best woman painter of her day, or Adrian van Ostade and Philips Wouwerman.

A more restful atmosphere is spread over the work of the master in the forties. Commissions have not diminished, although the artist had already reached an advanced age. But the type of model, in keeping with the increased mood of peace and the growing wealth of Holland, had somewhat altered. There are no shooting-guild pictures and scarcely any more officers to paint; the bright colors disappear from the pictures and are replaced by the more elegant black and gray of a cultured bourgeoisie of means and social standing. The expression of the figures is less audacious, more reserved and refined, their pose less officious.

The dangers of the war were over, though in the neighboring countries the Westphalian Treaty of 1648 was only now ending the Thirty Years War. In their place there entered, scarcely a decade later, the dangers of pleasant living in peace. Struggles for foreign commerce, notably with England—it will be remembered as a sign of the decline of the Dutch power, that in 1664, the year that Frans Hals painted his last corporation picture, New

York, up to this time New Amsterdam, fell into the hands of the English—and domestic speculation soon brought about the end of the wealth of Holland and the loss of desire on the part of her citizens to patronize the arts. We cannot, however, observe these results until toward the end of our artist's life.

At the beginning of the forties, when the prestige of Holland was still at its height, he painted the first Regent picture: the board of directors of a hospital which private benevolence had endowed, a result of the wealth in Holland and the sense of duty which came with it. A further mark of the growing well-being in the country are the commissions which Frans Hals received for large family pictures, the most beautiful of which we can see in our exhibition. Distinguished Dutch men and women also came from other cities to have themselves painted by our master, such as the President of the Court in Utrecht, Jasper Schade from Westrum (Prague), Elisabeth van der

Meeren from the same city, or the well-known professor of theology in Utrecht and Leiden, Johannes Hoornbeek, while the distinguished bourgeoisie in Haarlem remained true to our artist in the giving of commissions, as is proved by numerous portraits, mostly of unknown families, several of which are in our exhibition. At the end of the decade was painted the portrait of the great French philosopher Rene Descartes (Louvre), who was living in Holland at that time.

Last Fifteen Years

The works of the last fifteen years in the life of the artist may be called the works of his old age. They are not very numerous, for the seventy- to eighty-year old master did not paint as much as in his younger years, and the public who had been his patrons had dwindled away. We know but a few of the persons who are portrayed—again there is a Haarlem burgomaster, and there are several clergymen among them—and the fact that he painted at

this time several of his artist contemporaries such as Frans Post, the painter of Brazilian landscapes; Vincent van der Vinno, one of his pupils, and Jacob van Campon, the greatest architect of Holland and the builder of the Amsterdam City Hall, proves that he had the leisure to paint friends who very likely paid him little or nothing. Among these late works, however, are some of the artist's masterpieces, such as the three-quarter-length picture of a gentleman in the Frick collection, which illustrates well the monumental, imposing, dignified style of the artist in the fifties, and the two Regent pieces which he painted two years before his death for the two boards of men and women directors of the homes for the aged,—

works which in their half real, half visionary composition, in their indescribably bold and easy technique, belong to the most remarkable and greatest creations of painting of all time.

We know how the painters of Impressionism were inspired by the late works of our master, after Fromentin in 1875 had first become enthusiastic over the two late Regent pieces. But like all great works, they can stimulate the art conception of every epoch and can act as models for the paintings of our own day as well, whose artists, with their expressionistic tendencies, can find a related solution in these representations whose characters are suggested

(Continued on page 8)

THANNHAUSER GALLERIES

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DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART



NEW YORK
PARIS

COMPLETE CATALOG LIST OF HALS EXHIBITION

1. PIETER CORNELISZ VAN DER MORSCH (1543-1629)

Panel: H. 33 in., W. 26½ in.
Inscribed: At the upper right "Wie Begeert" ("Who Desires"); above at the right, his coat-of-arms with half a silver unicorn. Below the coat-of-arms, "Aetate 73," and below this, "1616."

LENT BY A. W. ERICKSON, NEW YORK

2. THE ROMMELPOT PLAYER

Panel: H. 15½ in., W. 12½ in. Painted about 1623.
The painting is very likely the first study for the large composition which exists in several versions and of which the original is lost. (The one closest to the present study is in the Cook Collection, Richmond.)

EXHIBITED: Detroit, October, 1929, No. 26.
LENT BY WILLIAM J. McANENY, DETROIT

3. PORTRAIT OF A MAN

Canvas:
Inscribed: "AETAT 36," and signed and dated 1625.

LENT BY JULES S. BACHE, NEW YORK

4. THE LEFT-HANDED VIOLIN PLAYER

Canvas: H. 24½ in., W. 23½ in. Painted about 1625.
The smaller version in the Escher collection, Zurich (Valentiner 25), seems to have been the first sketch for this composition. Another version by the artist's own hand, with a landscape background of dunes, is in English possession.

LENT BY STUART I. BORCHARD, NEW YORK

5. LAUGHING BOY WITH A FLUTE

Panel, circular: H. 12¼ in., W. 12 in. Painted 1625.
Signed with the monogram.
Several workshop replicas of this painting are known. It probably represents one of the artist's children.

EXHIBITED: Dusseldorf, 1886, No. 134; Rembrandt Exhibition, Fred Muller, Amsterdam, 1906, No. 58.

LENT BY THE CHARLES TAFT COLLECTION, CINCINNATI

6. PETRUS SCRIVERIUS (1575-1660), Historian and Poet of Leiden.

Panel, oval: H. 8¾ in., W. 6½ in.
Inscribed: "AOAETAT 50," and signed "FH 1626."

Engraved by J. van der Velde. Companion piece to the following picture.

EXHIBITED: Paris, 1874.

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK

7. ANNA VAN DER AAR (Born in 1576), Wife of Peter Scriverius.

Panel, oval: H. 8¾ in., W. 6½ in.
Inscribed: "AOAETAT 50," and signed "FH 1626."

Companion piece to the preceding picture.

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK

8. AERNOUT DRUYVESTEIN

Canvas. Painted 1627.

LENT BY OSCAR B. CINTAS, NEW YORK

9. THE MERRY LUTE PLAYER

Panel: H. 36 in., W. 30 in. Painted about 1627.
Signed with the monogram at the lower right.

EXHIBITED: Royal Academy Winter Exhibition, London, 1891, No. 72; Jeu de Paume, Paris, 1911, No. 55; The Detroit Institute of Arts, 1925, No. 4; Burlington House, 1929, No. 372; Century of Progress Exposition, Chicago, 1933, No. 62.

LENT BY JOHN R. THOMPSON, JR., CHICAGO

10. THE YOUNG VIOLIN PLAYER

Canvas: H. 30½ in., W. 26½ in. Painted about 1627.

EXHIBITED: The Detroit Institute of Arts, January, 1925, No. 5.

LENT BY THE JOHN LEVY GALLERIES, NEW YORK

11. GIRL SINGING

Panel, lozenge-shaped: 10½ in. square. Painted 1627-30.

Signed with the monogram at the right.

Companion piece to the following.

EXHIBITED: Century of Progress Exhibition, Chicago, 1934, No. 61a.

LENT FROM THE ANGELL-NORRIS COLLECTION OF THE ART INSTITUTE OF CHICAGO

12. SINGING BOY WITH VIOLIN

Panel, lozenge-shaped: 10½ in. square. Painted 1627-30.

Signed with the monogram at the left.

Companion piece to the preceding.

EXHIBITED: Century of Progress Exhibition, Chicago, 1934, No. 61b.

LENT FROM THE ANGELL-NORRIS COLLECTION OF THE ART INSTITUTE OF CHICAGO

13. TWO BOYS SINGING

Canvas: H. 28 in., W. 23½ in. Painted about 1627-30.
Signed at the lower left with the monogram.

FROM THE COLLECTION OF THE LATE ARNOLD SELIGMANN, NEW YORK

14. FLUTE PLAYER

Canvas, lozenge-shaped: 25½ in. square. Painted about 1629-30.

Signed at the lower right with the monogram.

Another version, differently arranged on the canvas (21 inches by 19 inches), also signed with the monogram, is in the collection of Baroness Hirsch de Gerenth, Paris (Hofstede de Groot, 88; Valentiner, 81).

EXHIBITED: Hudson-Fulton Celebration, New York, 1909, No. 24.

LENT FROM THE EDWARD DRUMMOND LIBBEY COLLECTION OF THE TOLEDO MUSEUM OF ART, TOLEDO

15. HEAD OF A BOY IN PROFILE

Panel: H. 16½ in., W. 13½ in. Painted about 1627-30.

Signed at lower right with the monogram.

A workshop replica without the monogram is in an English collection.

LENT FROM A PRIVATE COLLECTION, NEW YORK

16. HEAD OF A GIRL IN PROFILE

Panel, oval: H. 10¼ in., W. 8 in. Painted 1629-30.

Signed at the lower right with the monogram.

The portrait probably represents the artist's eldest daughter, Sara, who was born in 1617.

LENT BY MRS. LILLIAN HENKEL HAASS, DETROIT

17a HEAD OF A BLOND-HAIRED BOY

Painted about 1629-30.
Signed with the monogram.

This and the following are possibly two of the artist's children, Francis Peter, born 1621, and Jacobus, born in 1624.

LENT FROM THE JOHN G. JOHNSON COLLECTION OF PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA

17b HEAD OF A DARK-HAIRED BOY

Painted about 1629-30.
Signed with the monogram.

This and the preceding painting are possibly two of the artist's children, Francis Peter, born in 1621, and Jacobus, born in 1624.

LENT FROM THE JOHN G. JOHNSON COLLECTION OF THE PENNSYLVANIA MUSEUM OF ART, PHILADELPHIA

18. HEAD OF A BOY WITH CAP

Panel, oval. Painted about 1629-30.
Very likely one of the artist's sons.

LENT BY JACOB EPSTEIN, BALTIMORE

19. PORTRAIT OF A GENTLEMAN

Canvas: H. 39¼ in., W. 29½ in.
Inscribed: "AETA SVAE 29 ANO 1630".

EXHIBITED: Royal Academy Winter Exhibition, 1894, 1910.

LENT BY CHARLES B. F. McCANN, OYSTER BAY, N. Y.

20. PORTRAIT OF A GENTLEMAN IN WHITE

Canvas: H. 26½ in., W. 22½ in. Painted 1632-34.
In expression and technique somewhat similar to the *Laughing Cavalier* in the Wallace Collection, but the style of the costume seems somewhat later.

LENT BY MRS. SAMUEL S. ROTAN, PHILADELPHIA

21. PORTRAIT OF A LADY

Canvas: H. 44 in., W. 32 in.
Inscribed: "AOTA SVAE 28 AN 1634" at left, by the head.

LENT BY JACOB EPSTEIN, BALTIMORE

22. MICHEL DE WAELE

Canvas: H. 47 in., W. 30 in. Painted about 1634.
There is little evidence for the traditional identification of the sitter as Michael de Waele, who is represented in the shooting-guild picture of 1627.

EXHIBITED: Royal Academy Winter Exhibition, London, 1902, No. 101.

LENT BY THE CHARLES TAFT COLLECTION, CINCINNATI

23. PORTRAIT OF A MAN

Panel: H. 29 in., W. 21 in.
Inscribed: At right "AETA SVAE 48 ANO 1634."

Companion piece to the following picture.

EXHIBITED: Dusseldorf, 1886.

LENT BY WILDENSTEIN AND COMPANY, NEW YORK

24. PORTRAIT OF A WOMAN

Panel: H. 28½ in., W. 21½ in.
Inscribed: At left "AETA SVAE 34 ANO 1635."

Companion piece to the preceding picture.

EXHIBITED: Dusseldorf, 1886.

IN THE COLLECTION OF THE DETROIT INSTITUTE OF ARTS

25. PORTRAIT OF A YOUNG WOMAN

Canvas: H. 34¼ in., W. 28 in. Painted about 1635.
The background with a city view is somewhat similar to the portrait of the wife of the artist in the Metropolitan Museum, New York. The woman represented possibly belonged to the artist's family.

EXHIBITED: Exhibition of Dutch Art, Burlington House, 1929, No. 348; Century of Progress Exhibition, Chicago, 1933-34.

LENT BY MAX EPSTEIN, CHICAGO

26. PORTRAIT OF A MINISTER

Canvas: H. 24½ in., W. 20½ in. Painted about 1635.

Signed with the monogram.

LENT BY THE FOGG ART MUSEUM, CAMBRIDGE, MASS.

27. MAN WITH A BEER KEG

Canvas: H. 32½ in., W. 26½ in. Painted about 1635.

The red deer on the keg is the mark of a Haarlem brewery of the seventeenth century.

EXHIBITED: Exhibition of XVII Century Netherlands Masters, Arnheim Museum, April, 1934; Frans Hals Museum, Haarlem, November, 1934, No. 8.

LENT BY D. KATZ, DIJEN, HOLLAND

28. FISHER GIRL

Canvas: H. 31¼ in., W. 26½ in. Painted 1635.
Signed on the barrel with the monogram.

LENT BY THE BROOKLYN MUSEUM OF ART

29. FISHER GIRL

Panel: H. 25 in., W. 19¼ in. Painted about 1635.

LENT BY MISS MARY HANNA, CINCINNATI

30. FISHER BOY

Canvas: H. 34 in., W. 23¼ in. Painted about 1635.
Signed at the lower right with the monogram.

LENT BY SAMUEL H. KRESS, NEW YORK

31. FISHER BOY

Canvas: H. 32 in., W. 25½ in. Painted about 1635.

LENT BY SAMUEL H. KRESS, NEW YORK

32. PORTRAIT OF A MAN

Canvas: H. 26 in., W. 19 in. Painted about 1635.
Signed at the right with the monogram.

LENT BY CHARLES F. WILLIAMS, CINCINNATI

33. PORTRAIT OF CLAAS DUYST VAN VOORHOUT

Panel: H. 31¼ in., W. 26 in. Painted about 1636.

Claas Duyst van Voorhout was a brewer, the proprietor of the brewery De Zwaan at Haarlem.

EXHIBITED: Burlington House, London, 1929.

LENT BY JULES S. BACHE, NEW YORK

34. FAMILY GROUP

Canvas: H. 44 in., W. 36 in. Painted about 1636.
The earliest family group known to have been painted by the artist.

EXHIBITED: Exhibition of Masterpieces, Paris, 1883.

LENT BY MRS. THOMAS J. EMERY, CINCINNATI

35. PORTRAIT OF WILLEM VAN HEYT-HUSEN (?)

Panel, pointed oval: H. 9 in., W. 7½ in. Painted about 1637.

The identification of the sitter is not quite certain.

EXHIBITED: Palais de Corps Legislatif, Paris, 1874; Hudson-Fulton Exhibition, New York, 1909, No. 26.

LENT BY THE ART INSTITUTE OF CHICAGO (BEQUEST OF CHARLES L. HUTCHINSON.)

36. PORTRAIT OF A GENTLEMAN

Canvas: H. 27 in., W. 22½ in. Painted about 1640.

EXHIBITED: Van Wisseligh Gallery, Amsterdam, 1932.

LENT BY M. KNOEDLER AND COMPANY, NEW YORK

37. FAMILY GROUP

Panel: H. 30 in., W. 44 in. Painted about 1638-40.

LENT BY THE LILIENFELD GALLERIES, NEW YORK

38. PORTRAIT OF A GENTLEMAN

Canvas: H. 47¼ in., W. 37 in. Painted 1643.

Inscribed: "AETA SVAE 37 ANO 1632" and signed with the monogram "FH."

EXHIBITED: Hudson-Fulton Exhibition, 1909, No. 35.

LENT BY THE METROPOLITAN MUSEUM OF ART, NEW YORK

39. PORTRAIT OF A GENTLEMAN

Canvas: H. 34¼ in., W. 28 in.
Inscribed: "AETA SVAE 37 1644" and signed with the monogram at the right.

LENT BY WALTER O. BRIGGS, DETROIT

40. PORTRAIT OF AN ARTIST

Canvas: H. 32½ in., W. 25½ in. Painted in 1644.
Inscribed: "AETA. 32.1644" and signed with the monogram.
Said to represent Harmon Hals, the artist's eldest son (born in 1610), but from the date and the distinguished appearance of the sitter, it seems unlikely. More probably, the model may be Leendert van Coogen, a well-to-do Haarlem burger who painted occasionally and whose portrait by Frans Hals is mentioned in the collection of Cornelis Dusart, at Haarlem, in 1708. (The birthdate of van Coogen is not known exactly, but it is usually placed about 1610-11).

EXHIBITED: Century of Progress Exhibition Chicago, 1934, No. 63.

LENT BY THE ART INSTITUTE OF CHICAGO

41. PORTRAIT OF A GENTLEMAN

Canvas: H. 32 in., W. 25 in. Painted about 1644.

EXHIBITED: Royal Academy Winter Exhibition, London, 1887; Kleykamp Galleries, The Hague, 1927.

LENT BY JOSEPH A. MOORE, NEW YORK

42. PORTRAIT OF JOHANNES HOORNBECK, Professor of Theology at Utrecht and Leyden (1617-1666).

Panel: H. 29½ in., W. 23½ in. Painted 1645.
Study for the life-size portrait of Johannes Hoornbeck dated 1645 in the Brussels Museum.

EXHIBITED: Royal Academy, London, 1871.

LENT BY A PRIVATE COLLECTOR

43. YOUTH IN A FEATHERED HAT

Canvas: H. 30 in., W. 25 in. Painted about 1645.
Signed at the lower right with the monogram.

EXHIBITED: Lawrie Galleries, London, 1903, No. 13; Exposition des Portraits Anciens, The Hague (Cercle Artistique de la Haye), 1903, No. 40a.

LENT BY LORD DUVEEN, NEW YORK

44. FAMILY GROUP

Canvas: H. 77¼ in., W. 110 in. Painted about 1645.

LENT BY THE MOGMAR FOUNDATION, NEW YORK

45. PORTRAIT OF A WOMAN

Canvas: H. 48 in., W. 38½ in. Painted in 1648.
Inscribed: "AETATIS SVAE 47. 1648" at the left, and signed with the monogram.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON

46. PORTRAIT OF A MAN

Canvas: H. 42½ in., W. 35½ in. Painted about 1648-50.

EXHIBITED: Exhibition of Dutch Art, Burlington House, London, 1929, No. 123.

LENT BY THE WILLIAM ROCKHILL NELSON GALLERY OF ART, KANSAS CITY

47. PORTRAIT OF ELIZABETH VAN DER MEEREN

Canvas: H. 31¼ in., W. 25¼ in.
Inscribed: "AETA 62 1650" at the upper left.

Elizabeth, or Isabella, van der Meer was born in 1588. She was married in Utrecht October 28, 1604, to Jonkheer Willem Adriaan, Seigneur of Kessel, afterward Count de Hornes (or Hoorn).

He was general in the United Netherlands Army. From research made in the Dutch archives, among various branches of the family of the wife of the second Earl of Cholmondeley, there is ever reason to believe the portrait represents the above-mentioned lady.

LENT BY M. KNOEDLER AND COMPANY, NEW YORK

48. PORTRAIT OF A YOUNG MAN

Canvas: H. 26 in., W. 19½ in. Painted about 1650.

LENT BY I. M. STETTENHEIM, NEW YORK

49. SELF PORTRAIT

Canvas. Painted about 1660.

The original of which a considerable number of old copies are extant (Friedsam Collection, Senff sale, museum at Helsingfors, museum at Haarlem).

Came to light only recently from an old German collection where it was mentioned under the name of Frans Hals as early as 1710.

The many early copies make it probable that the original has always been regarded as a self-portrait. This painting seems also to have been used as a model for the engraving in Houbraken, *Die Groot Schouburgh*.

LENT BY A PRIVATE COLLECTOR THROUGH THE COURTESY OF A. S. SILBERMAN, NEW YORK

50. PORTRAIT OF A MAN

Panel: H. 12½ in., W. 10 in. Painted about 1660.

EXHIBITED: Berlin, 1890, No. 81; Portrait Exhibition, The Hague, 1903, No. 40.</

FOUR NOTABLE LOANS TO THE HALS EXHIBIT

1. "THE LEFT-HANDED VIOLIN PLAYER" *Loaned by Stuart I. Borchard, N. Y.*



2. "PORTRAIT OF A MAN" *Loaned by Charles F. Williams, Cincinnati
Courtesy of Howard Young Galleries*



3. "THE YOUNG VIOLIN PLAYER" *Loaned by the John Levy Galleries, New York*



4. "FISHER BOY" *Loaned by Samuel H. Kress, New York*

CURRENT DETROIT LOAN EXHIBITION PRESENTS

(Continued from page 5)

as in a dream, in compositions in which all intentionally-constructed spacing is relinquished, and the technique has a light, fleeting, almost transcendent character.

The fact that at the end of his life Frans Hals painted the board of directors of a home for old men has given rise to the assumption that he himself died in a poorhouse. This is not the case. He lived as he had during his entire life in rented quarters, together with his wife and probably one or another of his children. He was, to be sure, poor, and on September 9, 1662, four years before his death, asked the authorities for assistance. The city in which he had always enjoyed renown did not forget its great son; he received at one time fifty Carolus gulden and besides this 150 gulden annually, paid in four installments. In the year 1664, as he had no fuel and could not pay his rent, he turned once again to the burgomaster; retroactive from October 1, 1663, he was granted 200 Carolus gulden yearly, a considerable sum, which certainly must have sufficed for his needs. That he was brought to this pass is to be traced, as we saw, in part to the unfavorable conditions of the times, in part to the lack of skill in managing his affairs. Of this we have an instance even in his last years. Like Rembrandt, the artist had a fondness for collecting pictures by other masters, and though he did not go so far in this as the other painter, whose financial ruin was connected with his passion for collecting, he could not resist the attempt from time to time. As early as 1629 Dirk Hals had to pledge himself as security for the purchases which Frans Hals made at the auction of the paintings of Frans Pietersz Grabber. When in 1654 he had to pawn furniture and paintings to pay his baker for unpaid bills, we learn that among his effects were five paintings by Heemskerck and his teacher van Mander, objects which realized considerable prices. In the year 1661, however, although he apparently did not possess a farthing, he again bought six pictures at an auction, for whose acquisition he found two guarantors. That his name had prestige in the community to the last appears from the fact that he was still called upon to appraise pictures (1662), and that in one of the last of the records in which he is mentioned (1665), he is named as daring to stand security for a large debt, 458 gulden, of one of his sons-in-law, for butter, soap, etc.

When he died, on the 29th of August, 1666, the city accorded him the honor of being buried in St. Bavo, the principal church of Haarlem. His widow, who was still alive nine years later, was taken care of by the city.

One of his sons, who was named Reynier after his wife, and who also became known as a painter, traveled to India with a comrade who died on the high seas and who bequeathed 100 gulden to him; Reynier's son Jacobus, who emigrated to Ceylon and gained wealth and renown there, is the last of his family of whom we hear. He died in Ceylon in 1735.

Hals' Art

We know very little as yet about the beginnings of Frans Hals' art, but we



"PORTRAIT OF A MAN"

By FRANS HALS

This painting, included in the loan exhibition of works by Frans Hals now current at the Detroit Institute of Arts, comes from Wildenstein & Company.

can say that, like Rembrandt, he was in his early years most successful in his characterizations of old men, perhaps even building up his reputation on them. The first two dated paintings are the portrait of 1611, in the Haarlem Museum, of the Catholic dean of Haarlem, the seventy-seven-year-old Zafius, who lived to the age of eighty-four, and the portrait of 1616, of Pieter Cornelisz van der Morsch, a herring merchant, who was seventy-three when Frans Hals painted him and who lived to the age of eighty-six. The latter portrait, shown in our exhibition, was painted in the same year as the first

shooting-guild picture and shows the kind old man with his twinkling eyes holding up one of his herrings and saying "Wie begeert?" (who wants?). Van der Morsch, who was at one time bailiff of the city of Haarlem and known as a merry-maker in the Chamber of Rhetoric, has had his coat-of-arms proudly painted in the upper corner of the picture. The artist, who in his free technique shows himself already superior to any contemporary painter, has succeeded excellently well in representing the old man not only as a personality but as a type of the sturdy and good-natured Haarlem burgher,

thus connecting his portrait painting with the genre art in which he shows himself a master, especially in his early period.

The next portraits in date in the exhibition are the man's portrait of the Bache collection of 1625 and the two small portraits of the historian and poet of Leiden and his wife of 1626 in the Havemeyer collection in the Metropolitan Museum, perhaps the earliest pictures by Frans Hals to come to America, for they were acquired by Mr. H. O. Havemeyer in 1889 at the auction of the famous Secretan collection in Paris. All these paintings

show the master, who was at the time thirty-two years old, already in the full possession of his powers. The heads with their penetrating glances and individual peculiarities are characterized with the greatest precision—one observes the somewhat slantingly placed eyes of the woman—and are given great plastic effect by means of the sidewise turning and the hand held before the breast, the execution being carried out with lightning-like technique, in clear transparent tones. The strong illusionary effect is further enhanced by the painted oval frames, a traditional expedient also employed by Rubens and Van Dyck, and already popular with the engravers of the XVIIth century. Indeed the two Scriverius portraits seem to have been done as models for engravings and therefore executed with corresponding clarity of detail. One such engraving, done by a Haarlem contemporary, Jan van der Velde, after one of these pictures—that of Scriverius—is preserved. Almost contemporary with this—in the middle and second half of the twenties—were done a considerable number of one-figure genre pictures, for it was in the twenties and thirties of the XVIIth century that the master painted most of his genre pictures, while in his more advanced years these episodes of every day life no longer interested him, and portraits and character studies claimed his entire attention. How popular these genre pictures were is evidenced by the fact that many of them exist in workshop-examples, where it is often not easy to determine whether they were done by the master himself, or perhaps by one of his painter sons of a pupil. The first conception seems in most cases to have been provided with the monogram. For example, with the first picture of the series there is a small original sketch in Zurich possession, and a large version, also by his hand, with a dune landscape in the background, in England. The merry left-handed violin player seems to have especially interested the artist.

Musical Interest

In the single-figure genre picture of the twenties, as in the portrait studies of boys and girls, the models are for the most part the artist's own merry children at different ages, now depicted in hurried studies in profile or *en face*, at times in the company of a second child, now in finished pictures in half-figures, usually with a musical instrument in the hand—a flute, a mandolin, a guitar or violin—or in the act of singing, a sign of how music was cultivated in the artist's family circle.

Not always can the musical entertainment of the children and their friends of the street have been melodious, if we are to judge by the small, boldly painted and composed group of "The Rommelpot Player," the large completed composition of which is preserved to us only in weaker, not original examples.

It is not difficult to recognize in the famous and often copied young violin player in his yellow-brown costume the "Merry Lute Player" with the lifted wine glass, a sort of companion piece to the picture in the Altman collection of the Metropolitan Museum, in which the same boy has drunk the glass of wine and makes the test for the last drop on his finger nail. In pictures like "The Merry Lute Player" or the two charming singing children (Chicago) in which in concentrated format the artist reaches one of the heights of his

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RARE OPPORTUNITY FOR STUDY OF HALS' ART

art, he gives us in facial expression and gestures the last word in momentary movement which it is possible to represent in art and which demands a lighting-like technique which no painter who attempts to employ it can quite imitate. When we recall that even in the XVIIth century, with artists like Pieter Bruegel for instance, the firm outline and compact technique of the primitive masters reigned everywhere, we become conscious that Frans Hals with this art of instantaneous expression and of personal brush stroke destroyed tradition and introduced a new epoch of subjective conception and technique.

Later Genre Pictures

In the thirties the artist is more concerned in his genre pictures with types from the people, especially the fisher folk, when he had plenty of opportunity to study in and outside of Haarlem on the dunes which were not far from the city. Although the artist was little interested in landscape for its own sake, the problem of *plein air* painting caught his attention and he knew how to surround his figures with an atmosphere which accorded excellently with their spirit and to give to his painting at the same time an open, less compact character. The suggestion of landscape in the background of these fisher children belongs to the finest dune pictures of Dutch and seems more modern in conception than most of the contemporary landscape pictures. At the same time his color seems purer and has therefore a brighter and fresher appearance than in the preceding period, although the local colors are for the most part less intense than there. Excellent examples of this out-of-door painting can be seen in the "Young Girl Selling Herring" from Brooklyn, and the "Man with the Beer Keg," which was discovered only recently in England and which impresses one by the freshness of its expression and its fine color harmony of gray, with the little spot of blue sky and the red of the sign on the keg. In the two fisher boys of the Kress collection the execution seems so broad, the color scheme with its blackish shadows—as in many of the master's late works—so subdued that one may be tempted to date them considerably later. Indeed, the dating of the genre pictures, which never bear a date, is not easy and only possible on stylistic grounds. Certain it is, however, that in these studies, which the artist executed for his own pleasure, he reached the limit of his powers and developed much earlier than in his commissioned portraits the broad painterly effect and perfect unrestrained technique for which he is famous. In these free compositions, in which he could depict a certain facial expression of a type without regard to the individuality of the model, he arrived at the solution of certain painter problems which he could carry out without having to trouble himself, as in portraits, with the wishes of the patron.

If we follow the dates upon the portraits of our exhibition, we can clearly trace from about 1625 to 1660 how the master's art developed from a more draughtsmanlike conception to a more painterly one; how in the earlier works there is a greater plasticity and more brilliant colors, with an intentional dramatic flavor, while in the late ones there is a stronger fusion of forms and tones, a stronger chiaroscuro, with a more reserved color scale and a perfectly natural, dignified, and at times almost elegant mien of the persons portrayed.

In the two very similarly-composed portraits of young men in the McCann and Taft collections, the figures, placed high in the frames, stand out with great plastic effect and clear simple outlines against the lighter background. Diagonal mainlines, which extend, as it were, into the frames, and a slight turning of the heads in contraposition to the arms, give to the models movement and space. The imposing silhouette of the hat forms a quiet foil for the draughtsman-like and solidly-modeled forms of the face. In the bust picture of the "Gentlemen in White" of the Rotan collection which was done about the same time, which reminds us of the similarly-executed "Laughing Cavalier" of the Wallace collection, a like plastic effect is obtained, although the relation of light and dark is reversed, for the white brocaded costume appears lighter than the background, which is also light. Instead of the hat, from which the forms of the face stand

out in careful modeling, here the dark hair and the facial shadows form the foil. By means of the turning of the body, the outward curve of the left arm and the fore-shortening which results from it in the details of the costume, the flat white of the costume is given inconspicuous relief.

Portraits of the Late Thirties

Toward the end of the thirties the artist tried to moderate the contrasts between the dark tones of the costume and the light background, without impairing the plastic effect of the figure. Without giving up his broad brush stroke, he aimed at more flexible and more softly-fused technique, giving to his surface an almost enamel-like brilliance, seen in the women's portraits of the Epstein collection in Baltimore, the Detroit Museum, and the Epstein collection in Chicago. So far as was possible with such a robust nature as that of Frans Hals, his portraits of this period take on a complaisant expression and an ingratiating brilliancy of execution, qualities which may explain the reason for his many commissions.

How well he understood the application of these qualities to the correct rendering of the character of his sitters, is shown in the brilliant, pompous portrait of the proprietor of the brewery De Zwann, Claas Duyst van Voorhout, a true Haarlem figure—Haarlem beer had been famous since the XVth century! Seldom has the naive pride of a man grown rich by his own ability been depicted in so convincing a manner: in the mastery of the characterization we are again reminded of Hals' older contemporary, Shakespeare, and the figures of his comedies.

Less taken up with himself, but also a jolly man of the world, appears the model of the small portrait from the Hutchinson collection, which was painted not much later and which, if it really represents Willem van Reythuysen, depicts a figure who was close to the artist and with whom he could permit himself every freedom of composition: he had portrayed him in the Brussels picture precariously tilting back in his chair! In the spirited, sparkling technique, in the smiling expression of the twinkling eyes, the relation to the contemporary genre pictures of Haarlem fisher children can be easily established.

In the two small family pictures, which may have been done toward the end of the thirties, we can detect the artist's interest in the landscape sur-

roundings which we observed with the genre representations. At any rate the figures are executed with the same care as the contemporaneous single portraits, but since such family groups are not placed, as by many other contemporary painters, such as Thomas de Kayser and Rembrandt, in interiors, but in the out-of-doors, they show the predilection of the master in this period for light backgrounds and atmospheric treatment.

The construction in both cases is diagonal, in the style of the landscape and genre of the early part of the XVIIth century, developed from the left above to the right below. The picture of the Emery collection has an architectural city background which reminds one of Flemish prototypes; the somewhat later one from the Lilienfeld Galleries a charming sunny dune landscape, which suggests comparison with the best landscape masters of Haarlem, such as Jan Vermeer.

Stylistic Changes

Toward 1640, when the artist had passed the middle of his fifties, his style changed perhaps under the influence of the chiaroscuro manner of Rembrandt which ruled Dutch painting at this time. If we observe the men's portraits of the Metropolitan Museum (Huntington collection), the Chicago Art Institute, and the Briggs collection, of 1643 and 1644, we see how the chiaroscuro has supplanted the local colors by a gleaming black, from which the lighter tones develop, how the technique has become thinner and more open, the transitions finer, and the whole effect warmer. At the same time the figures become more distinguished in bearing; the artist gives them, so far as possible, regular features, and seems to strive more than formerly for outer beauty. The preference for slender, erect figures, for a fine and austere linear treatment, is shown even in the portraits of old ladies, such as the one dated 1648 in the Boston Museum. The thin but well-covered and saturated color with which the splendid shimmering black of the costume is reproduced, the warm tone of the whole, from which stand out occasionally golden yellow or brown in the costume, bespeak this inclination of the artist for a pleasing and distinguished outer appearance such as we admire in the imposing portrait of a man from the Nelson Gallery in Kansas City, or the figures in the family portrait of the Kahn collection, which is composed in a more classical

and evenly-balanced manner than the earlier family groups, the older figures being placed in the center, the children symmetrically arranged on either side.

It is significant that, like the late Rembrandt, the artist only now gave himself up to the grace and poeple of children's forms, after having portrayed them in his earlier years with so much understanding of their merry, droll, or boisterous, and often grotesque little natures. The children, like the two in the large family picture, or the "Youth in a Feathered Hat," behave themselves more conventionally and have something of a romantic poeple which is not unlike that of Shakespeare's pure and comely youthful figures. It is certainly no accident that some of these pictures of boys, like those of Rembrandt, have been tradi-

tionally designated as Hamlet, probably more on account of their princely and pleasing appearance than because of any kind of spiritual relationship. One may think, rather, of the gracious figures from Shakespeare's last dramas, *The Tempest*, *Cymbeline*, or *The Winter's Tale*, who have nothing more of the brooding import of Hamlet or the unfortunate lack of skill of Romeo, but, like the children of the two great Hollanders, are fairy figures filled with grace and innocence.

Is not this boy like the young Prince Mamillius in *The Winter's Tale*, of whom, in spite of his childishness, it was said: "It is a gentleman of the greatest promise, a gallant child; one that indeed physics the subject, makes

(Continued on page 11)

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DECENTRALIZATION

We have hinted a good deal lately at a slow process of decentralization in the art world. Scepticism in certain quarters and unexpected substantiation from others provide a basis for controversy which after the stimulating response to our recent editorial, "Museum Hours," may perhaps be counted on from our readers.

The most obvious indication of this new movement in art is the series of out-of-town exhibitions which during the present season has risen to such a crescendo as to overshadow the efforts of New Yorkers. After the Chicago Century of Progress Exhibition, the next show of outstanding importance was the display covering "Six Centuries of French Painting," sent to San Francisco by Wildenstein & Company in the fall of 1933. Following that the list becomes crowded: the Survey of French Painting, on view in San Francisco and Los Angeles; the recent Baltimore showing of French art; the Corot show at Smith College; the exhibition of Chinese art at Mills College; the Cezanne and Soviet art displays in Philadelphia; the Master Drawings still on view in Buffalo and the Hals exhibition, which has just opened in Detroit. In New York, all we have to set against this formidable showing are, of course, the Fine Arts Exposition, the Corot show at Knoedler's, the current exhibition of the Museum of Modern Art, and, ironically enough, the twelve paintings lent by the Louvre to the before-mentioned Survey of French Painting, already shown in three other cities.

Looking for the reasons for this increased activity out of town, we are faced with the large scale museum development of recent years, and the new type of director that has in many instances been appointed to institutions throughout the country. The Fogg Museum School has contributed in large measure to this growth, supplying the great demand for museums' staffs composed of men and women of initiative, imbued with modern ideas of publicity.



"PIETER CORNELISZ VAN DER MORSCH"

This sympathetic portrait of the Haarlem herring merchant has been loaned by A. W. Erickson, New York, to the Hals exhibition now on view at the Detroit Institute of Arts.

By FRANS HALS

Christie's to Hold
Macdonald Auction
Of Notable Pictures

(By special cable to The Art News)

LONDON.—Christie's will sell on February 22 an important collection of old masters, the property of Sir Godfrey Macdonald, Bart. The paintings, which come from Thorpe Hall, Rudston, in East Yorkshire, include a set of four famous Lancet pictures, "Les Heures du Jour," as well as examples by Van Goyen, Jan Steen, and a portrait of Viscountess Dudley and Ward by Reynolds.

CORRESPONDENCE

January 2, 1935.

My dear Mr. Frankel:

I have just received the number of THE ART NEWS for Saturday, December 29th, in which there is an editorial on museum hours. May I call your attention to the fact that the Cleveland Museum of Art is open Wednesdays from 9:00 o'clock in the morning until 10:00 o'clock at night; that on Friday evenings, during the lecture season,

it closes at 5:00 o'clock, opens again at 7:00 and is open until 10:00; that on Sundays the Museum is open from 1:00 o'clock until 10:00 at night.

On Wednesday evening we have a series of courses for members and from time to time there are organ recitals or other musical entertainments. Our Wednesday night attendance is usually quite large, this evidencing interest not only on the part of those who take the courses but the general visitors as well. Our Library is open on that night until 9:00 o'clock.

Friday evening, during the lecture season, which is from November 1st until April 28th, a large number of people come to the Museum for our lecture courses, and to visit the galleries.

Sunday evenings during the year we have a considerable number of visitors and when there are special exhibitions of particular interest the galleries are crowded. You state that "Newark led the way by opening the museum every Monday evening." I have no means of checking this up, but our policy has been in force since 1916.

Very truly yours,

(Signed) WILLIAM M. MILLIKEN,
 Director, Cleveland Museum of Art.

January 4, 1935

Dear Mr. Frankel:

In a very interesting editorial in THE ART NEWS for December 29 on "Museum

Hours" you venture to make the statement, generously asking to be corrected if you are wrong, to the effect that the Newark Museum and the Museum of Modern Art in New York City are the only institutions in this country which are open on certain nights for the benefit of those who are employed in the daytime.

Accepting your invitation to make a correction, I beg to say that the Carnegie Institute, embracing under one roof a Department of Fine Arts, a Natural History Museum, a Circulating Library, and a Music Hall, has from the time of its inauguration in 1895 been open every week day and night from 10 in the morning until 10 o'clock at night, and every Sunday from 2 until 6 P. M.; except that in recent years the Museum and Fine Arts Departments have been closed at 6 o'clock through the hot months of July and August.

The community shows its constant appreciation of this policy by attendance at the lectures, exhibitions, and the other attractive evening features in large numbers.

Sincerely yours,

Signed SAMUEL HARDEN CHURCH
 President, The Carnegie Institute

January 5, 1935

My dear Miss Morsell:

Your editorial on Museum hours makes me defend the small Museums—for it sometimes happens that a thing obscure has a spark of originality.

Having charge of a small Museum, in a manufacturing town, where the foreign population is ninety-two per cent and the visitors are all ages, we have adapted our hours to the public and the museum is open from three-thirty to five-thirty every week day afternoon, stretching it at both ends if some special exhibit is on—seven to nine every evening through the week except Sundays. This accommodates the school children after school and the older people after work hours. The proud child, who brings in one parent, or both, to point out the glories of the place, is often the one who makes the connection between the foreign-born person and what is best in the new country, but alas! in this case, our art is often not to be compared with what they have left behind them in the old country.

The mistake made seems to be that we think to teach them about art when their capacity for beauty is so much greater than our own.

The Museum, being housed in the same building with the public library, gives it greater scope for there is an excellent collection of art books, unusual for the size of the library, and these have led in circulation above many other subjects during the recent period of depression.

It would seem that the Yankees are the slowest in learning to fill their leisure with worthwhile things.

Very truly yours,

(Signed) FANNY JAMES BROWN
 Library of the New Britain Institute,
 New Britain, Connecticut

New York, January 7, 1935.

Dear Miss Morsell:

The editorial, *Museum Hours*, in THE ART NEWS of the 29th of December, is a welcome declaration in favor of the needs of the working person. Not only museums, but fine arts libraries as well, might be of far greater service to the public if they could open their doors at least occasionally in the evening, and on Saturday afternoon.

The pioneer in evening opening, however, cannot be the Newark Museum, for as early as 1897 the Museum for the Arts of Decoration at Cooper Union was open to the evening visitor. Lack of interest caused the Museum to remain closed in the evening, from 1898 to 1900; but again the evening opening was tried, and ever since then Cooper Union Museum has been open five evenings in the week, with staff members in attendance and all facilities available.

Your editorial asks for correction in the matter; I hope that you will not allow a false impression to remain for long without correction.

Yours sincerely,

(Signed) MARY GIBSON,
 Cooper Union Museum for
 the Arts of Decoration.

Hals Loan Exhibit Brings to Detroit Many Masterpieces

(Continued from page 9)

old hearts fresh; they that went on crutches ere he was born desire yet their life, to see him a man? And yet it is probably only one of the artist's own sons, who like Titus as Rembrandt painted him, could not escape the transfiguring romance of the paternal eye.

Late Works of Art

In the consideration of the late works of Frans Hals we arrive by ourselves at a comparison with the late Rembrandt. It is well known that both artists, the one living in Amsterdam, the other in Haarlem, scarcely knowing one another, lived into the sixties of the XVIIth century, Rembrandt dying in 1669, Frans Hals, who was twenty years older, in 1666. Since Rembrandt developed earlier, it has been rightly the custom to speak of his works of the last decade as the works of his old age. Different as were the two heroes of the art history of Holland, their late works have nevertheless something in common, for they strove for a monumental style and sought to depict in the expression of their figures that which lies behind the outer appearance, the transcendental or spiritual, the *anima*, or whatever one may wish to call it. Unfortunately we have but few examples of this late style of Frans Hals in our exhibition. Still the imposing woman's portrait of 1650 who with happy self-contentment expressed in her features, and with impressive dignity of bearing, looks kindly at the spectator, shows the beginning of the monumental style of our artist in the fifties; the two men's portraits—one of them his last self-portrait—give us in two fascinating examples an intimation of the artist's striving to give expression to the essential qualities of character and to that which is enduring in human nature, by the complete contempt for externals and an almost evanescent technique.

The differences between Rembrandt and Frans Hals are, however, more important than the similarities. We already see, in Frans Hals's greater limitation of subject matter, that Rembrandt had wider intellectual interests. Hals painted only portraits and genre pictures of a portrait-like character. He knew no religious or historical representations, which made up a large part of the life work of Rembrandt, nor did he leave us any drawings or etchings. He was only a painter, and within his self limitation, like every great artist who knows his own limits, he performed greatly. In temperament and perhaps also in technical proficiency he is superior to Rembrandt. He is the great life-affirming artist, the optimist, the more robust nature. He is also, however, the less spiritual and the more self-seeking of the two. Let us recall that Rembrandt, in the years when Frans Hals painted his last Regent picture, gave us the lofty song of love in "The Jewish Bride" and "The Prodigal Son" which he had sung his whole life through, and that of love or devotion we learn nothing in the entire work of Frans Hals! The figures of Frans Hals cling to life to the last, and when they are not actively engaged can forget themselves only in laughter. Rembrandt's figures can also weep and forget themselves for the sake of others.

Nevertheless the laughter of Frans Hals has also a deep significance: it is not the laughter of the agnostic or the satirist, like that of Goya or Daumier. It is a good-natured, world-overcoming laughter which acknowledges the beauty of life. It is the laughter of the bold adventurer and the world conqueror. And indeed it was the men whom Frans Hals painted and whom he took for models who made so strong a nation of The Netherlands and who could reach out into distant parts of the world and conquer new lands for mankind. Rembrandt's introspective spirit could only fructify the world spiritually.

The world of Frans Hals as we see it re-created in our exhibition is the world of which Shakespeare dreamed in his late years, as he looked out toward a new continent and has Miranda say to the newcomers:

"Oh, wonder!

How many goodly creatures are there here!

How beauteous mankind is! O brave new world

That has such people in it!"



BRONZE TING WITH SILVER INCRUSTATIONS

This specimen, which was found in Chin-Ts'un in the province of Honan, is included in the exhibition of Chinese art which C. T. Loo is now holding at the Jacques Seligmann Galleries.

EXHIBITIONS IN NEW YORK

SEGONZAC

Brummer Galleries

The large Segonzac show at the Brummer Galleries confirms a long held preference for the artist's watercolors and drawings. Segonzac handles running wash with a rare understanding of the tonal subtleties possible in monochrome—a gift in general too little appreciated. Many years were to pass before people came to realize the beauties of Gainsborough's landscapes, often seen at their finest in the watercolors. Quite reminiscent of Gainsborough is "The Forest," one of the most beautiful works loaned by Mr. Frank Crowninshield to the present show. The vigorous angularities of "The Three Trees," coming from the C. R. Marx collection, are in strong contrast, while "Landscape in Provence," with its wealth of deep, yet glowing colors, is proof of the infinite variety at the artist's command when working in this medium, surely the one in which he finds the greatest personal joy.

It is difficult to account for the sudden transformation that Segonzac undergoes when he uses oil. Perhaps it is that his vivid and intense feeling for nature must be captured and set down while the inspiration is fresh, and thus he most naturally turns to that exacting of all mediums, watercolor. At any rate, he loses in oil the immediacy of his vision, his color tends in general to sit on the surface of the canvas and to take on a curious second-hand quality, and his mind to become cluttered with objects that have vital interest for other painters, but mean nothing more to him than an alphabet that spells foreign words.

Among the many fine wash drawings in the exhibition, mention must be made of the Isadora Duncan series, remarkable for their beauty of line and sympathetic interpretation of the dancer's spirit, as well as a masterpiece of quick statement entitled, "Reclining Woman," from the J. Arthur Fontaine collection.

Two paintings in the current show are exceptions: "The Drinkers," executed as early as 1909, and "The Forest," from the Delaroche collection. Academic in treatment, the first has feeling for human qualities as deep and sincere as those discovered for nature in the watercolors, while the latter succeeds in conveying in the, to

Segonzac, ungrateful medium of oil the serenity and genuine mood of nature unraveled by the eyes of man.

Perhaps the heavier qualities of oil tend to impose an element of realism foreign to Segonzac's essentially imaginative, free spirit, which, when it effects a compromise with externals, becomes their prisoner.—L. E.

ONE HUNDRED PRINTS

Grand Central Galleries

One hundred prints selected for the rotary exhibition of the Society of American Etchers are now on view at the Grand Central Galleries. A jury composed of Ernest Roth, Chester Price and Albert Flanagan is responsible for these discriminating choices from the exhibition recently held at the National Arts Club. The list of participating artists coincides in general with that of the previous years with kindly exceptions for a few of the younger print makers whose careful efforts warrant their inclusion. The well-established members are characteristically represented with Samuel Chamberlain's efficient architecture; Phillip Kappel's sea narrative; Howard Cook's Mexican study; Harry Wickey's drama of the elements; the delicate line portraiture of Arthur Heintzelman; Martin Lewis' macabre themes and the birds of Frank Benson and Roland Clark. It is interesting to note sympathetic pity in Peggy Bacon's print, which for once mingles with satire, as was often the case with Daumier. Also removed from the ordinary John Taylor Arms contribution is his very competent landscape. Other members of the society whose work will have appeal either for subject or method or both are James Allen, Isabel Bishop, Paul Cadmus, Harrison Cady, Lawrence Peck, Margery Ryerson, Albert Sterner, Charles Heil, John Costigan and others.—J. S.

JOSEPH STELLA

Valentine Galleries

Most of the art that comes out of modern Italy has little ring of reality. The large pseudo-classic forms and the smoothly painted surfaces, which appear in every Carnegie International, tell us nothing of a people who rejoice equally in the gaudiness of their fete days and the solemnity of the rites of birth and death. Taste, in the sophisti-

cated sense, is certainly unnatural to the Italian of today. Joseph Stella, despite his long residence in New York and Paris, is still naively of his people. He lacks self-consciousness and he lacks repression. And so there are strange ups and downs in his recent pictures, which run the gamut from two religious paintings of power and individuality to a large nude that is posterish in design and color.

The "Head of Christ," a strange and highly personal conception of suffering and strength, is like a sudden challenge amid the bright-hued canvases and floral phantasies that surround it. The vision is caught irrevocably in three sharply defined planes, lit with the flare of the green shadow from below. The primitive soul of Italy seems to have been rekindled for a moment. And then there is "The Deposition" almost lost at the end of one wall, and not included in the catalog. The brooding color and forms, struck like a flash of lightning by the vivid violet in the foreground, have a pristine freshness of emotion, half-veiled in the magic of a dream from another, deeply religious century.

Elsewhere in the exhibition, there is a certain unashamed flavor of garlic in the lusty disregard for current aesthetic manners. The huge floral composition, steeped in cerise, is like the window of a pasticceria, lavishly decked out with the fanciest cakes for the Christmas or Easter season. The equally large "Nativity," although conceived with more tenderness and charm, is marred by the nonchalant characterization of the groups of peasants. In fact, except for a jolly and humorous self-portrait in the guise of an Arab, the remaining pictures in the show are rather disturbing in color and form. But after all, it is much better to paint two really good pictures than to achieve a room full of distinguished and sophisticated looking canvases that say nothing.—M. M.

JERE WICKWIRE

Reinhardt Galleries

A refreshing informality and concentration on character essentials mark the majority of Jere Wickwire's recent portraits at the Reinhardt Galleries. The artist is definitely more interested in the personality of his sitters than in their clothes or background. His treatment of textures has a deft and sketchy quality that gives dignity and reality to the sitters, even though it fails to ad-

vertise their modistes and tailors. This honesty of treatment is especially apparent in the depictions of women, among which the "Portrait of Mrs. Irving S. Olds" is the outstanding example. Here the desire to interpret an elusive and sensitive personality has clearly been carried through in every passage, and the tones of the sapphire blue gown play a delicate but subordinate part in the whole.

Among the male subjects, Mr. Wickwire is at his best in the portrayal of Dr. Chevalier Jackson and of Mr. Alfred E. Stearns of Phillips Academy, both of which are acute and penetrating in their psychology. A few distinctly decorative compositions prove that the artist can be highly successful in this genre when he chooses. In "Constant Jean" the quaint gown of bright blue reminds one of Bellows' portraits of his daughter, while Mr. Arthur Metcalfe in his red hunting coat would make an extremely handsome and distinguished cover for *The Spur*. But Mr. Wickwire is so obviously at his best when concentrating on straightforward interpretation of character that it seems a waste of talent for him to enter a field where there is already so much expert competition.—M. M.

PAINTINGS FROM THE SAMUEL HALPERT ESTATE

Milch Galleries

A large group of paintings and watercolors from the estate of Samuel Halpert are on view at the Milch Galleries until January 26. Halpert was a very sincere artist and teacher, who recognized instinctively the limitations of his talent, while at the same time working towards an idealistic goal. He did not essay the grandiose or seek to mask thinness of form with rich surface painting. But he was, perhaps, a little over reluctant to follow his talent for pattern and decoration, which seems, in the final analysis, to have been more authentic than either lyrical feeling or sense of form. The majority of the landscapes in the present show somehow fail to convince one of the weight of hills or the moisture and richness of the earth. Yet in the two Central Park snow scenes, which depend primarily upon linear and spatial values, Halpert loses his self-consciousness and paints with gusto. Among the still lifes, there are several handsome watercolors of flowers, which are much freer and richer than the more carefully composed oils in the same genre. In the print room there are some attractive drawings, lithographs and etchings which include a wide variety of subject matter.—M. M.

ROBERT PHILIPP

Grand Central Galleries Fifth Avenue Branch

Robert Philipp, whose "Madame Goes Shopping" was reproduced in THE ART NEWS last week, is having a two weeks' exhibition at the Fifth Avenue Branch of the Grand Central Galleries. Some of his anecdotal scenes show interest in action arrested at its highpoint. At times this zest is flavored with a tincture of Marsh's realism, but for the most part, the plastic appeal of the theme is paramount. One of the artist's favorite compositions, which is repeated time and again, is the use of a rectangular table bordered with figures and resulting through its position in a broken diagonal. The nudes emphasize both the undulations of the muscles and the satiny textures of flesh. The majority of the flower studies have charm of color and decorative appeal.—J. S.

BROOKLYN HOLDS FINE PRINT SHOW

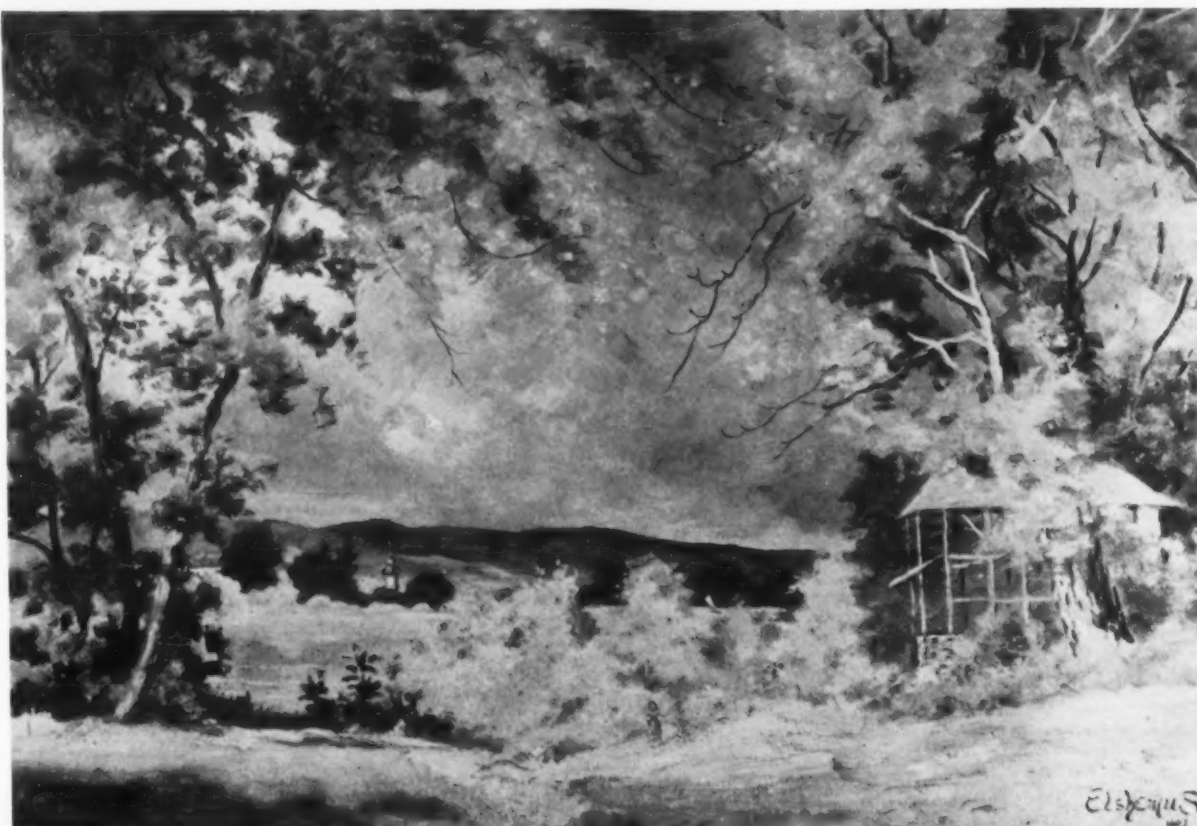
The exhibition of Fine Prints of the Year 1934 opened at the Brooklyn Museum on January 8. Fifty-two British printmakers, eight Continental European and forty American are represented. The American prints were selected by Miss Susan A. Hutchinson, curator of the print department of the Brooklyn Museum, who also contributed the foreword to the catalog. The British and Continental prints were selected by Malcolm A. Salaman.

The exhibition is limited to copperplate work and therefore excludes lithography and woodcuts.

Chien Lung Gold Set Now on Exhibition At Parish-Watson's

"In A.D. 1783 the great Emperor Chien Lung, who ruled over China from 1736 to 1795, and who was a contemporary of George Washington and a character not unlike Frederick the Great, was made the recipient of a set of gold objects consisting of altogether eighteen articles designed for use on the imperial desk. . . ." So writes Dr. Berthold Laufer, the late distinguished Chinese sinologue, in introducing to us the Chinese imperial gold collection now on view at the galleries of Parish-Watson & Company, Inc. "This presentation," the same scholar continues, "was made by a Manchu official of high rank, named Pao Tai, imperial envoy to Tibet. This fact is clearly indicated on the white silk labels pasted in every box, which was especially made for each gold object. . . . No doubt there was a hidden significant political intention behind this gift, the full import of which escapes our knowledge, but it is obvious that it was intended as a greeting from Tibet to the dragon throne of Peking, as a homage to the emperor of China in his function as the invisible ruler and real protector of Tibet."

The treasure comprises the usual implements of the writer and artist, such as brush pot, wrist-rest, ink tablet, etc., as well as ornaments reminiscent of earlier bronze forms. Every technique of the goldsmith's and jeweler's arts is here used to enhance to the full the beauty of these treasures. Filigree work like Gothic stone tracery; open-work carving, weaving jewels and gold into a floral symphony; sharp relief work against diaper backgrounds—all are used to heighten the natural beauty of the forms. The donor who paid tribute to the Emperor commissioned the artists to lavish all the traditional emblems upon this great work. Peonies, chrysanthemums, bats, peach and plum blossoms, as well as historical scenes carved into the stone and metal, convey to the Emperor with all the subtlety of Oriental imagery the reverence in which the monarch is held by all his loyal subjects.



"BINGHAMTON, N. Y."

By LOUIS EILSHEMIUS

Recently acquired by the Metropolitan Museum of Art (Hearn Fund) from the Valentine Gallery.

The history of this extraordinary treasure is in itself interesting. Enshrined in the Imperial collection during the XIXth century, it accompanied the Empress Dowager and the court on their flight from the capital at the time of the Boxer rebellion. Eventually brought back to the palace at Peking, it passed into the possession of Prince Pu Yi, now reigning over Manchukuo. Pressed by financial obligations, the Prince gave this historic set, along with other art treasures, as collateral for bank loans. Being unable to meet these loans, the banks in question were at last forced to foreclose, and the imperial desk set was sent to the United States for dispersal, where it came into the charge of Parish-Watson & Company. Visitors to the Chicago Century of Progress exhibition had the opportunity of viewing this unique gold treasure, now shown in New York for the first time. No one in the West is more fully qualified to discuss this treasure than the late Dr. Laufer, who made an espe-

cial study of the art of the Chinese goldsmith of all periods. The catalog of this collection is in itself a valuable document, each piece being fully described by the scholar with all the detail and minute research for which he was famous. The introduction to the catalog is so illuminating as to warrant extensive quotation:

"... While many fine gold ornaments and even gold crowns of the Tang, Sung and later dynasties have come out of China during the last decade or so, nothing like the gold treasure of the Emperor Chien Lung has ever appeared before. This set, both from a technical and artistic viewpoint, is absolutely unique in the world and the most perfect achievement of the goldsmith's craft that has ever been attained anywhere by human hands. The gold objects found in Tutankhamen's tomb are dwarfed and eclipsed by this production of a master mind, which baffles description. It is useless to attempt to describe the process of its workmanship, which is so microscopically fine and so fairy-like delicate that its proper apprecia-

tion is only possible when studied under a powerful magnifying lens. We can but admire the enchanting color harmony of the gold with the charming blues of turquoise and lapis lazuli, the simplicity and purity of style, and the exquisite choice of decorative elements.

"Let us not be oblivious to the fact that period means but little in the history of art. A work of art is not necessarily great or good because it is old, and not necessarily inferior or poor because it is more or less recent. It is artistic merit and quality and the spirit pervading a work of art which is the decisive factor. Some scholars regard the Chinese art of the XVIIIth century as one of a purely retrospective and imitative character and one of mere technical perfection. This sweeping generalization is not correct, however. True it is that ancient forms and designs were then perpetuated and reproduced, but not slavishly; it was, in the main, a new spirit cast into ancient molds, a new soul breathed into the bodies of the past, which rose again to a better and bigger life. In all lines of artistic endeavor we recognize a great amount of progress, improved taste, and novel ideas—in porcelain, textiles, embroid-

ery, lacquer ware, jewelry, bronzes, sculpture, and painting. In many cases the artists of the Chien Lung period were more original than the originals taken by them as models, in the same manner as Shakespeare was more original and greater than the writers from whom he derived the plots for his dramas. Confucius, China's great sage, said, 'Everything has its beauty, but not every one sees it.' There are Chien Lung bronzes more artistic and therefore more desirable than many Han, Tang, and Sung bronzes; and there are painters of the same period endowed with a striking originality of mind and power of brush. In fact, the reign of Chien Lung signals China's golden age in art and literature, a great epoch of renaissance, and the craft of the goldsmith must then have reached the climax of perfection, as witnessed by the exhibition of these superlative examples.

"There is another important point to which attention must be drawn. While each piece individually merits careful study and analysis and must elicit our admiration for its beauty of form and mastery of execution, the whole set must also be viewed synthetically and examined as a unit in its totality. As every one will readily recognize, it was conceived by a single artist according to a well-devised and premeditated plan. It is this unity of plan and thought that lends another attractive charm to this group of desk paraphernalia. The set was first designed by the hand of a guiding genius who was endowed with a vision, a profound artistic sense, a refined taste, and a keen appreciation of the beauty of line and form. His was the mind of a master; assuredly he was the leader of his art during his days, another Benevenuto Cellini. His name unfortunately is unknown. In my essay 'East and West' (The Open Court, December, 1933) I have set forth the reasons which prompted Chinese artists not to sign their masterpieces. They were too modest and too sensible to mar their productions with their signatures, and did not flatter themselves into the belief that they personally were the creators of their creations, but humbly attributed them to the action of a higher power, to the merits of their ancestors or to the will of Heaven. The artist was a sort of high priest; he produced, not to please his contemporaries, but to honor his ancestors and to attain his own salvation.

"The artist, who designed this group of gold objects, did not work for the acclaim of the multitude or with a view to an exhibition and obtaining a grand prix. He had a finer and nobler ambition; his chief inspiration was the thought that his work was to be seen and judged by just one man—the Son of Heaven. All his efforts were bent on this one objective. . . ."

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ENGLISH MUSEUMS GET ACCESSIONS

LONDON.—Several recent acquisitions by the National Art Collections Fund have gone to the enrichment of public galleries, *The Birmingham Post* reports. To Italian drawings in the British Museum a notable addition is a work, unusual in size, interest and beauty, by Vittore Carpaccio. It represents St. Jerome in his study, and is drawn in pen and brown ink shaded with a brush point as a preliminary drawing for one of the famous series of canvases in St. Giorgio de' Schiavoni, Venice, painted between 1502 and 1507. Primarily, the picture is a study of a Venetian interior. The figure of the saint is of subsidiary interest and in the drawing is only roughly sketched. Apparently Venetians generally did not make full-size cartoons for their pictures, but sketched the design on canvas from a comparatively finished drawing like this and then worked up individual parts from detail studies. Four drawings by Carpaccio previously in the British Museum included no example of such a type and no drawing connected with the St. Giorgio series. A fine example of Richard Wilson's work, bought by the fund, has been added to an already fine collection of this Welsh artist in the Wilson Gallery of the National Museum of Wales. The Museum authorities believe the subject is a view of Cader Idris from the north. To the Royal Museum of Canterbury the fund has given a watercolor by J. Bulman, who flourished about 1767. This drawing depicts "Old Arches in the City Wall of Canterbury." These arches, dating to the early XVth century, disappeared in 1769, when some counsellor thought it would be an economy to demolish them and use the material for King's Bridge.



GOLD AND SILVER TRIPTYCH ICON MADE FOR ALEXANDER III OF RUSSIA AND HIS WIFE, MARIA FEODOROVNA.
This richly jeweled and enameled specimen, which is now on view at the galleries of Russian Imperial Treasures, Inc., is the work of the silversmith, Ovchinnikov.

Rare Triptych Icon Is on View

The amazingly rich triptych from the Schaffer Collection, New York, which we illustrate above, is the work of the famous Russian silversmith, Ovchinnikov, and reveals the remarkable craftsmanship which developed in XIXth century Russia under court patronage. Made expressly as a present to Alexander III and his wife, Maria Feodorovna,

on the twenty-fifth anniversary of their marriage, the icon is fashioned of gold and silver, enhanced with enameling, chasing and a great variety of jewels. It is interesting to note that the back bears the following inscription: "To Their Imperial Majesties from the Nobility of Charcoff, 1866-1891, October 28." The figures of the Virgin and Child in

the central panel naturally dominate the triptych and although realism dictates the meticulous patterning of the robes, the pose of the figures is reminiscent of the old Byzantine tradition. The design of the cloisonné and jeweled haloes is in itself an interesting study, strongly tinged like all Russian art, with the influence of the Near East. The triple borders surrounding the central panel and the simpler framings of the wings also display great virtuosity of craftsmanship and splendor of materials. Diamonds, rubies, emeralds, blue sapphires and pearls accent the bandings of geometric motives which form an alternate repeat of lozenge and diamond patterns.

The right and left wings of the icon are divided into two compartments. Above, are graceful figures of kneeling angels. Below, in more severe and hieratic style, appear the standing figure of St. Alexander Nevski to the left and that of St. Maria Magdalene to the right.

The outside cover of the triptych is adorned with a large Greek Catholic cross, studded with rubies and blue sapphires. In form the central panel of the icon suggests the inspiration naturally derived by Russian craftsmen from the rounded pinnacles of the Kremlin and other great churches which lend such a distinctive beauty to the great cities.

There has been such great interest of recent years in the religious painting of Russia, that this rich and unusual specimen should command especial attention. Both the spirit and the schools of icon painting which existed during the Tzars, have now naturally vanished.

CARNEGIE PLANS SPECIAL EXHIBITS

A number of special exhibitions have been scheduled for the winter season by the Carnegie Institute.

Continuing through January 27, there will be two exhibitions—the paintings of Malcolm Parcell of Washington, Pennsylvania; and the watercolors of Isaac Grünewald, the Swedish artist, who is known in Pittsburgh through his paintings in the Carnegie Internationals.

In February all the former Carnegie Institute Prize Paintings now available in the United States, from the first International in 1896 through the 1933 Exhibition, will be assembled at the Institute. In the same month the galleries will be occupied by the exhibition of the Associated Artists of Pittsburgh. Late in February there will be a selection of watercolors from the Thirteenth Annual Water-Color Exhibition of the Art Institute of Chicago, and in March an exhibition of paintings from the Lilie P. Bliss Collection of the Museum of Modern Art.

Other exhibitions planned for the early spring are: a one-man show of Randall Davey, an exhibition of etchings of Augustus John, one hundred Prints from the Century of Progress Exhibition, and an exhibition of drawings by the children in the Saturday morning class.

During March and April the Pittsburgh Salon of Photographic Art will present its twenty-second annual exhibition. Toward the latter part of April the Scholastic Magazine will present its eighth exhibition of High-School Art.

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New Frick Reference Library Is Ideally Equipped for Art Research

The long-anticipated public opening of the Frick Art Reference Library, which will take place on January 14, is an event of no small importance to the art world in general and to the scholar in particular. With the completion of the new \$850,000 French Renaissance building, equipped with every modern facility and designed for the utmost usefulness, the wealth of material in the library's collections now becomes available to an even wider public than it has formerly served. Students who have hitherto used the library will be admitted to the new building without further preliminaries and admission cards will be issued to new students presenting suitable references.

Miss Helen Clay Frick is director of the library and responsible for its collections. Dr. Frederick Mortimer Clapp, organizing director of the Frick art collection, has acted in the same capacity for the new library during the period of its construction. At the head of a staff of thirty is Miss Ethelwyn Manning, librarian.

The Indiana limestone structure, with a frontage of fifty feet and a depth of 150, was designed by John Russell Pope to harmonize with the former Henry Clay Frick mansion, with which it will ultimately be connected with a wing, when the residence is opened as a museum. An impressive arched marble vestibule leads into an entrance hall of French limestone. The major portion of this floor, the basement and the second floor are reserved for stacks. On the third floor is the main reading room, finished in Formosa marble and Italian walnut paneling, with huge oak rafters in the ceiling. The soft tones of the wood, which

catch the gleam of light from the table lamps, and the sound-absorbing walls make for an atmosphere of quiet restfulness where concentrated study may be pursued without distraction. Forty students can be accommodated in this room.

Adjoining is a smaller reading room designed for the use of more advanced research students. This has been most thoughtfully equipped with cupboards in the paneled walls where books and papers may be deposited, thereby eliminating the necessity of sending for the same volumes every morning or carrying a brief case heavily laden with notes to and from the building every day. The reading rooms open on the space reserved for the card index files, where the system of cross reference is so complete and the division of material so clear and simple that the problem of locating any specific item has been reduced to a minimum of difficulty. A small conference room and the librarian's office complete the outlay of the third floor.

Stacks and staff offices and a well equipped photographic studio occupy the upper floors, while the penthouse is devoted to two charming rest rooms and a cafeteria for the use of the staff. Here open fireplaces, flooring of wide strips of pine and the cheerful informality of early American furniture of the simpler types combine to create an atmosphere entirely removed from the sphere of files and indexing. The large rest room was designed by the late Harry Sleeper of Boston, and its paneling and window glass were taken from the house of Benjamin Doaks in Marblehead, Mass., which was built before 1705.

Owing to the limitations imposed by the comparatively small areas on which the building was erected and the

restrictions of the city's laws regarding building height, it was essential for Mr. Pope to devise a plan which would be compact yet convenient. Thus, the building has been arranged on a vertical axis plan which lends itself to the greatest efficiency. Elevator, book conveyor, telautograph and telephone systems run directly through the center of the structure, so that the staff is never required to expend time or energy on needless motions. The telautograph, operating between the reading rooms and stacks, facilitates the ordering of books, while the conveyor deposits them on the right floor with speed and safety. The building is actually constructed in six floors and penthouse, but the inclusion of a number of mezzanines provides additional space for stacks. This plan likewise makes it possible for all shelves to be within ordinary reach, since no stack exceeds seven feet two inches in height.

A system of air conditioning, which will be connected with that installed in the Frick museum, and the installation of double windows which prevent the condensations of vapor on the glass will add much to the comfort of those who work in the building as well as to the more efficient preservation of the books and pictures. Further protection is assured the collections, since the New York light and air which have been found injurious, are not admitted to the building on any but the third and top floors where there are no stacks.

The scope of the Frick art library's collections has been greatly enlarged since the early days in 1920, when Miss Frick first established the library. At that time there were 37,000 photographs of important paintings; there are now more than 200,000 reference photographs and 45,000 books and pam-

phlets, including 18,000 art sales catalogs.

The mounting of the photographs with all available data regarding them concentrates in small space the essential facts demanded by the student—the date, a list of reproductions, exhibitions and collections in which the object has figured, descriptive passages from authoritative sources and a full bibliography. Photographs of details provide the opportunity for more effective study than the originals, which in many cases are hung in bad light or inaccessible places, while the supply of hitherto unpublished material constitutes a unique source of information.

The library's collections are unusually rich in the field of early Italian art, although early Spanish painting, French, Flemish, Dutch and English art are finely represented. The 25,000 photographs of illuminated manuscripts comprise the largest single collection of its kind in the world. The large selection of American family portraits offer to genealogists a substantial aid. Photographs from small but important private collections, photographs of European paintings here on consignment with dealers and of works in current New York exhibitions represent another group of the library's activities.

In addition to the actual attendance at the library, there is a goodly demand on its resources via telephone and mail requests. These may ask merely for the verification of a spelling or a date, information on the location of a specific picture or the forwarding of a reproduction. More extensive research on the part of the librarians is frequently involved, the range and variety of subjects being limited only by the interests of the public.—J. R.

MUSEUMS MAKE STAFF CHANGES

Ashton Sanborn, secretary and librarian of the Boston Museum of Fine Arts, has been appointed supervisor of instruction of the Museum, to succeed Marion E. Doane, resigned, according to *The Museum News*.

Henry A. Carey, archaeologist of the department of Egyptian art in the Metropolitan Museum of Art, has resigned from the Egyptian expedition because of climatic conditions in Egypt. G. M. Peek, a member of the 1924-25 expedition, is appointed for the year in Dr. Carey's place.

In France: Edouard Hue has been appointed chief of the administrative and financial services of the National Museums. Jean-Louis Vaudoyer has succeeded Mr. Robiquet as conservator of the Carnavalet Museum. Paul Léon has been made a member of the council of the National Museums, vice Edmond Pottier. Pol Neveux has been made president of the administrative council of the Rodin Museum. Paul Jamot, associate conservator of the National Museums, has been made conservator of the department of paintings, drawings and prints of the Louvre Museum, succeeding Jean Guiffrey, retired. Edouard Sarradin, conservator of the National Museum at Compiègne, has retired.

In Great Britain: Herbert C. Andrews, assistant keeper in the library of the Victoria and Albert Museum, London, retired October 4, and will devote himself to the reorganization of the Hertford Museum. Alan J. B. Wace, deputy keeper of the department of textiles of the Albert and Victoria Museum, has been appointed professor of classical archaeology at Cambridge University.

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Kelekian Auction Of Modern Works At Rains Gallery

The sale of paintings by modern French and American artists, from the private collection of Dikran G. Kelekian, which will take place at the Rains Galleries on January 18, offers an unusual opportunity to the wide public actively interested in this field of art. Mr. Kelekian has been singularly free in his choice of a private collection of modern works from the lure of the fashion of the moment, which is so apt to result in purchase with an eye to financial gain rather than personal satisfaction.

That this reliance on personal taste and the long-range vision has been amply justified in the past is clear from the record of this collector's sensational auction of modern French masterpieces which took place at the American Art Association in the spring of 1922. It is already art history that paintings passed from Mr. Kelekian's possession into many of the foremost modern collections in America, where they have met with increased appreciation and a recognition of their importance with each year that has passed. The list is too long to permit a mention of more than one or two examples. It will be immediately recalled, however, that among others Miss Lillie Bliss bought at that sale the now celebrated Cezanne still life and the beautiful bust of Madame Cezanne, both now in the collection of the Museum of Modern Art. The fine Corot, "Albano Lake," "La Modiste" of Degas and Courbet's "The Sea" all entered the permanent collection of the Metropolitan Museum of Art, while Seurat's remarkable "Young Woman at Her Powder Box," now in the Courtauld collection, London, was carried away by John Quinn. Other important works dispersed at that time were the Gauguin, "Motherhood," now in the Lewisohn collection; "Paganini" by Delacroix acquired by Duncan Phillips, and last but not least, the extraordinary Van Gogh "Self Portrait," purchased by the Detroit Institute of Arts.

The 1922 sales catalog, comprehensive as it was, by no means constituted the whole of Mr. Kelekian's vast collection. Many paintings remained which for one reason or another the owner was loath to part with. To this considerable nucleus Mr. Kelekian has constantly been adding canvases by the younger members of the School of Paris, as well as, most remarkable of all, these of contemporary American artists. Few greater tributes have been paid to modern American art than to be collected side by side with the much-sung Parisian favorites, by a man, moreover, steeped in tradition of the past.

In the French field the two most sought-after paintings are likely to be the little Corot, "Man in Red Livery," and "The Guitar Player" of Courbet. The great simplicity of presentation and intensity of color in the former create an interesting contrast with similar subject matter in French XVIIIth century art. The Courbet is undoubtedly an early work, executed in the artist's classical manner, yet already imbued with the painting quality which was to be the artist's ultimate triumph.

The single work of Puvis de Chavannes, who so rarely appears in public auction, is bound to arouse great interest. Entitled "Concordia," it was recently shown in the exhibition of French painting at the California Palace of the Legion of Honor, San Francisco. Another work already known to the public is the outstanding "Portrait of H. G. Ibels," by Toulouse-Lautrec, illustrated on a recent cover of THE ART NEWS. Boldly sketched in the fewest possible lines and a few strokes of the brush, this portrait reveals a remarkable largeness of conception, too rarely found in modern art.

An early painting by Picasso, "La Dame à la Violette," is another feature of the dispersal, in which are also some fine drawings by the same artist. By Braque is a "Reclining Nude," treated in the manner of a *nature morte*, while Vuillard is represented by a still life of great charm. Seurat's sketch for "The Circus" will attract collectors of this master. The Rouaults are outstanding. In addition to the powerful



"THE ANNUNCIATION"

By EL GRECO

This painting from the collection of Mrs. Horace Schmidlapp is included in the benefit loan exhibition which will open at the Ehrich-Newhouse Galleries on January 16.

gouache, "Head of a Woman," illustrated in the catalog, "there are several watercolors of great beauty, probably dating from the artist's early period." Other painters in whom Mr. Kelekian is a firm believer, and for whom he has done pioneer work, are Chirico, Derain and Dufy. Several canvases by the first-mentioned artist are to be found, including a still life in which fruits are set against a seashore background. Among a number of Derains are fine examples of his portraits, as well as landscapes in oil and sanguine drawings. Lovers of the artist's watercolors will be delighted to find one or two of the very best, washed in with an understanding of the values of monotone, rare in Western art. Dufy is represented, among others, by a most amusing landscape and an equally striking study entitled "Nude with Seashell."

Admirers of the delicate art of Manguet will find much enjoyment in the "Port of Audierne," where something of the warmth and feeling with which the whole canvas is imbued is concentrated in the little boat with red sails scudding over the tranquil waters of the harbor. More than one drawing by Degas are to be found, the "Head of a Man," which is known to bear the stamp of the artist's *atelier*, being outstanding for its great classic qualities. Well-known names pile up too fast to allow individual mention: Renoir, Matisse, Bonnard, Leger, Guillaumin, Signac and Juan Gris all claim attention in this remarkable sale of French moderns, which includes also works by de Segonzac, Metzinger and Coubrin.

The collection of paintings by modern American artists reflects again Mr. Kelekian's highly personal taste. Often a friend of the artist, he bought in many cases directly from the studio. The result is quite refreshing, and gives an insight into the talent of certain men not always revealed in the exhibition galleries. Two paintings of trees by Thomas Benton are a case in point, these being imbued with a lively movement free from over-stimulation. Moreover, Walt Kuhn is represented by a very good portrait entitled "Victoria," as well as a sympathetic rendering of a dog. Two early landscapes in watercolor by Ellshemius reveal this painter also in his best lyrical vein. A series of watercolors by Pop Hart are among the most appealing

items in the American group. These range from a street scene in Jalapa and an old doorway in Oakaca to depictions of American rural life and an utterly charming portrait head of a little girl. Several crayon drawings by Arthur B. Davies will also attract collectors. Charles Sheeler, Max Weber, Ben Bann, Henry Burkhard and Ernest Lawson are represented by characteristic works. A group of watercolors by Harrison Cady complete a catalog replete with paintings of the most varied character and well sustained quality.—L. E.

CIVIC ART CENTER TO BE PROVIDED

The creation of a municipal art center in New York, "which will stimulate the artistic life and expression of the city," is a new project to be undertaken by Mayor LaGuardia, according to announcement in a recent issue of the *New York Times*. A committee of 118 persons, prominent in the various art fields and headed by Mrs. Henry Breckinridge, has been selected to formulate a progressive municipal art program, which will involve the establishment of a civic art center and a conservatory for drama and music.

It is the Mayor's object to remove artists from the city's relief rolls and to provide them with formal employment by the city. He believes that the material produced under the art, drama and music sections of the Public Works Administration constitutes a nucleus for additional civic projects which will be mutually beneficial to the artists and the city. Realizing, however, that until the city's financial status was satisfactorily arranged in the eyes of the taxpayers all expenditures for cultural projects would not be acceptable, Mayor LaGuardia has postponed until now the development of what has long been a cherished idea. It is his contention that such a project as he has in mind will lead to a civic life comparable to that on the Continent.

It is understood that the formation of the committee will not interfere with the work of the Municipal Art Commission, which passes judgment on projects presented for its inspection. Further details of the purposes and aims of the committee will be discussed at its first formal meeting on January 15.

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AROUND THE GALLERIES

Although Henry Botkin at the Newhouse Galleries has resolutely gazed upon both the South and New England, most of his paintings are vitiated by second-hand vision. Many of the figure subjects have a Derain classicism, spiced here and there with heartier overtones, suggestive of the most fashionable trends in contemporary Americana. But there are two little paintings in the show which reveal that the artist has at his command a highly personal idiom and a half-tender, half-mocking humor. That earnest musical quartet entitled "Mischa, Jascha, Toscha and Sascha" and the equally adroit "Rosso Brothers" clearly indicate the genuine direction of Botkin's talent. Among the more eclectic compositions, the most successful is the "Runaway Boy" of 1934 where a certain richness of color and form nurtures the entire canvas.—M. M.

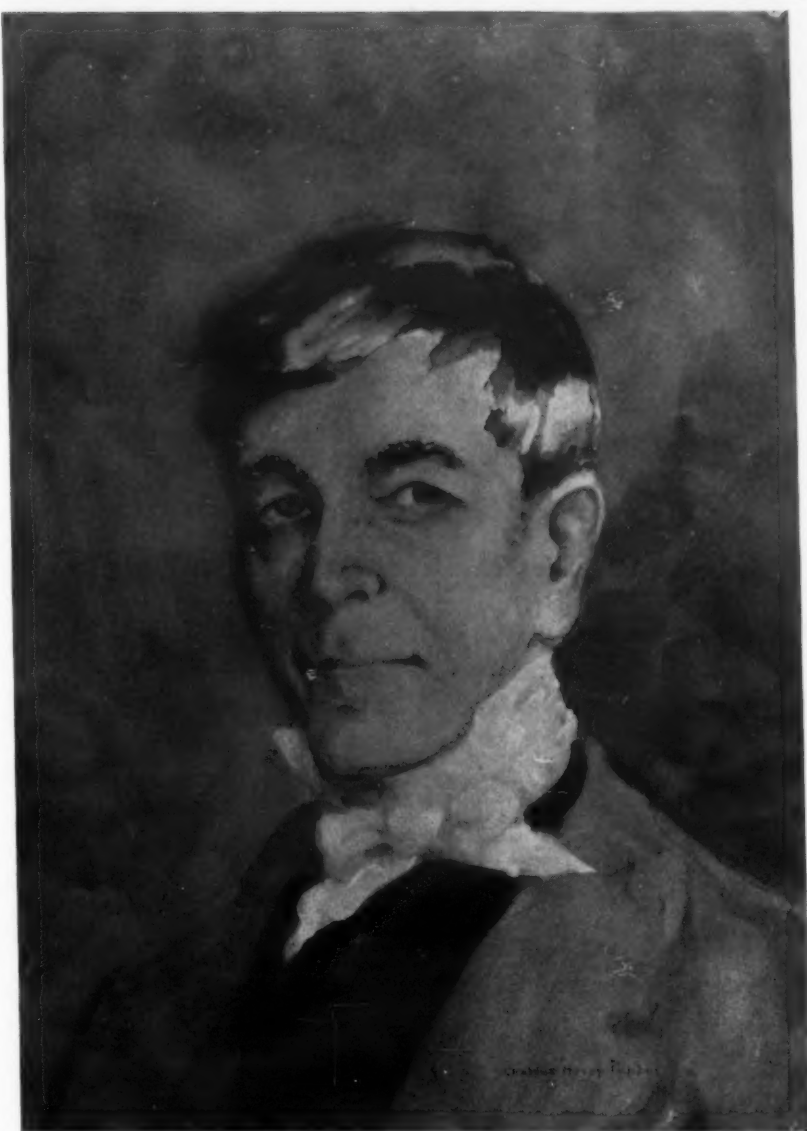
Adelaide de Groot, who is exhibiting at the Durand-Ruel Galleries, rides on a too capricious and undisciplined Pegasus, which often carries her away on flights of plastic phantasy for which she lacks adequate talent and expressive means. In "Sulphur Carbon" of 1934, a sermon to gourmets seems indicated. In "Tropics" the artist appears to have culled a leaf from one of Ellshemius' more romantic sketch books. Sometimes, the artist's color is bright and laid on thickly with the palette knife; at other times, it has a Parisian politeness of tone and surface. Personally, we found Miss de Groot most convincing in her more sedate moods. "Le pont d'Austerlitz," with its reassuring balance of horizontal rhythms, and the glowing reserve of "Nasturtiums" prove that the artist possesses fundamental taste and style when her more exuberant impulses are held in check.—M. M.

At the Decorator's Club Gallery in the Squibb Building, Ethel Blanchard Colver is showing decorative paintings and portraits which are marked by a delicate effectiveness of line and color harmony. She is especially happy in her renditions of rock gardens and of playing children. In the "Portrait of Marilyn" Mrs. Colver has preserved in her Persian miniature background much of the delicacy and feeling for spatial values of the originals.—M. M.

The Grand Central Galleries, after the lull of the holiday season, are resuming activities with tremendous gusto and a large roster of exhibitions. In addition to "One Hundred Prints" reviewed in a separate article in this issue, there are three other shows at the Vanderbilt Avenue Branch. Margaret Fitzhugh Browne, the first of the portrait painters, proves that she has mastered all the problems discussed in her recent book on this subject. "Lighting, posing of sitter, choice of background, accessories as well as the human relations" reveal complete efficiency in all phases of technique. Among a few of Miss Browne's successful canvases are her portraits of Henry Ford, Henry A. Wise Wood, Robert A. Milliken and Senator Borah.

Gladys Thayer Reasoner, the daughter of Abbott Thayer, presents an entirely different technique in portraiture. Instead of the decisiveness of Miss Browne, she has a certain tenderness of style, often achieved by retreating outlines. The mood is somewhat reminiscent of the poetic reverie of her father. The majority of these studies are of women and children.

The charcoal drawings of Harry Waltman are emotional renderings of landscape in a medium which is in it-



"FORGOTTEN MAN (Country Attorney)" By CHARLES HOVEY PEPPER
Included in the exhibition, "Forgotten Men," which opens on January 14 at the Fifteen Gallery.

self not highly expressive. Beautifully executed, the artist seldom violates his code by lapse into photographic detail.

An exhibit of room portraits from noted English houses by Henriette Noyes is being held at the Arden Gallery for the benefit of the English Speaking Union. The Prince of Wales who is a member of this organization has allowed his Queen Anne drawing room in St. James Palace to be painted for the first time and this in itself is one of the interesting features of a show which boasts of many attractions. Other rooms which have been colorfully and accurately depicted are taken from the Dartmouth House, Forde Abbey, Hatfield House, Penshurst House and the Priory at Kent.—J. S.

Surfeited with the usual quality of marine paintings, in which boats of every description are mysteriously propelled by invisible forces over the high seas, it is a welcome relief to see the etchings and watercolors of Arthur Briscoe, now on view at the Knoedler Galleries. Mr. Briscoe, at least, enlivens what might be termed an abstract love of sea and ships with a recognition of the unceasing human effort connected with sailing vessels. The artist's own extensive cruising experience coupled with the minutest observation of activities aboard different types of boats enables him to depict sympathetically that triumphant defiance with which seamen challenge the forces of nature. The very disproportionate massiveness of hands and arms, characteristic of Briscoe's figures, seems to symbolize for the artist the constant physical struggle to combat adverse winds, or to utilize to the fullest those which are favorable.

The forty-four prints, which constitute the bulk of the exhibition, have come directly from Briscoe's own collection to the Knoedler Galleries. The majority are trial proofs from either the finished plate or the plate in progress, and in the instances where prints of the same subject in varying states are shown the artist's growing conceptions are more eloquently stated than by any written commentary. A number of the proofs, such as that of "Man Overboard," have been taken from cleanly wiped plates so that the line stands out with sharp clarity, in con-

trast to the usual softly blurred contours of Briscoe's etching.

Every aspect of the artist's limited subject matter is represented in the show, ranging from the lonely quiet of "The Lookout, Sunrise," to the violent struggle of "Typhoon, The Burst Topsail." Especially pleasing notes in the prints were the almost camera-like flash of suspended motion in the figure in "The Heaving Line;" the strong emergence of form through white passages in "The Capstan;" the uninterrupted leftward pull of "Walking Up the Topsail" and the quiet routine activity of "On the Main Yard" as contrasted with the almost insuperable obstacle of the gale in "Typhoon . . ." and perhaps, above all, the complete sincerity which graces competent craftsmanship.

The six watercolors, similar in subject to the etchings are redolent of salt air and extremely wet water. In the swiftly executed style demanded of the medium, they illustrate convincingly the statement of James Lavers, Briscoe's cataloger, that the artist's approach to etching was that of the watercolorist, not the engraver.—J. R.

Miss Elizabeth Hoopes, who has been selected as the portraitist for some twenty interiors created by McMillen, Inc., is like Walter Gay in her ability to interpret the atmosphere and spirit of a room. Her sketchy and vivacious watercolors, which deftly catch the light and sheen of fabrics, the satiny lustre of old woods and the gleam of porcelains and crystals make no attempt to vie with the photograph or the architect's sketch. The artist is keenly sensitive to the subtleties of each interior and often dramatizes some favorite piece of furniture or striking note in the décor. Thus in the French XVIIIth century dining room of Mrs. Henry Clews, the corner cabinet dominates the composition, while in the Newport drawing room done for the Hon. and Mrs. Sheldon Whitehouse a delightful porcelain rooster rules the scene. Although the interiors on view are mainly French and English of the XVIIIth century, a directors' room in the best modern style and a neo-classic dining room executed for Mr. and Mrs. Archibald Manning Brown reveal the wide range of period among the interiors designed by McMillen.

Among the interiors shown in this exhibition at their galleries at 148 East 55th Street, are those in the homes of Mrs. Theodore A. Havemeyer, Mrs. E. Marshall Field, Miss Mabel Choate, Mrs. Eleanor Patterson, Mrs. Henry Clews, Miss Doris Duke and Mrs. Richard Whitney.—M. M.

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BOSTON ACQUIRES A RARE PRIMITIVE

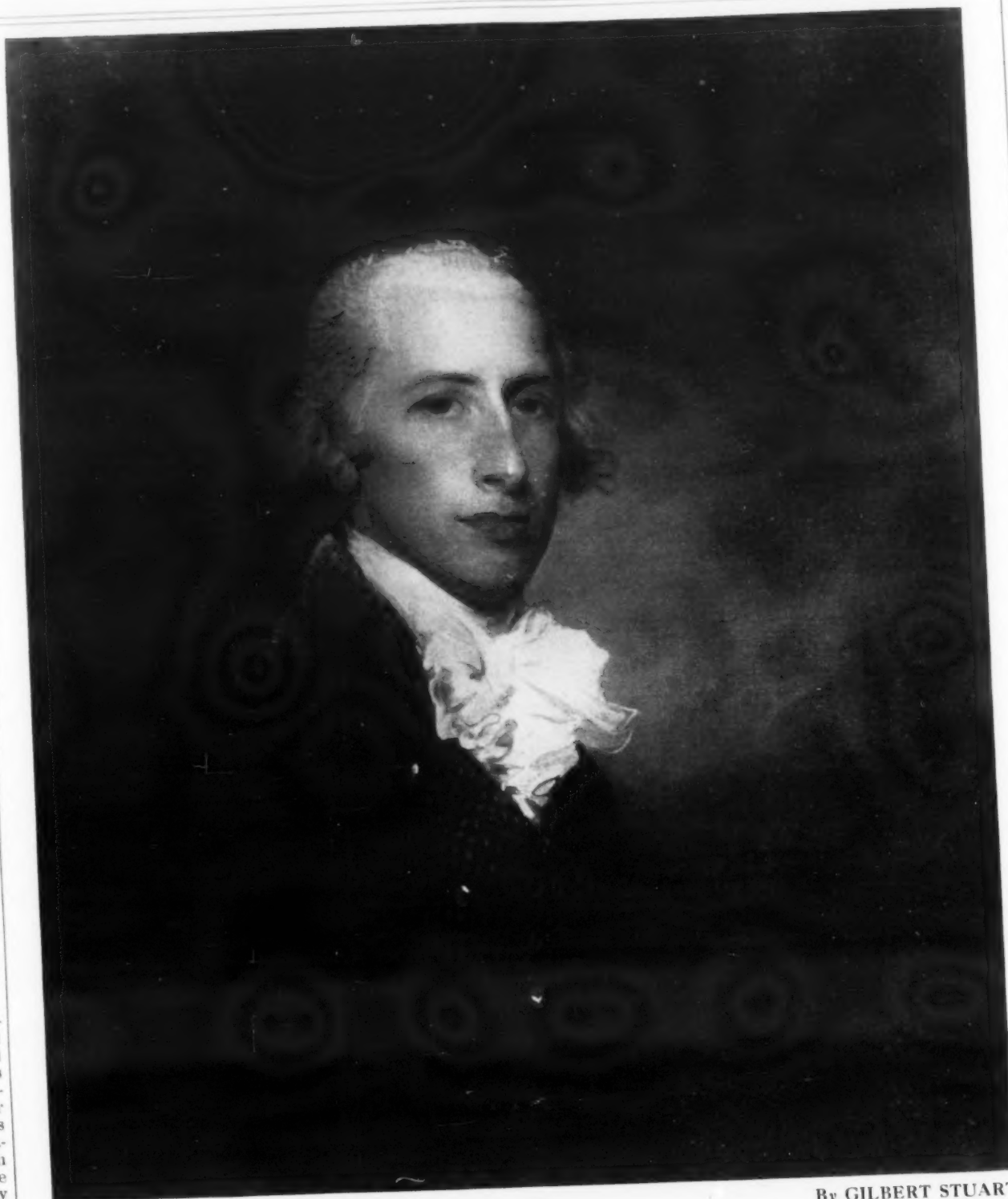
BOSTON. — French primitives are rare at best and since few are found outside of France, the announcement by the Boston Museum of Fine Arts of the acquisition of a very beautiful and well preserved example is of unusual moment. It is a Virgin and Child painted in tempera on a miniature panel measuring only 3 3/8 by 2 3/8 inches. The Virgin, against a gold background, is clad in a robe of clear ultramarine blue with dull green lining, and the Child wears a garment of warm rose color.

The existence of the painting has long been known but it was shown publicly for the first time at the great Exhibition of French Art at Burlington House, London, in 1932 and was Number 2 in the Commemorative Catalogue of that Exhibition. It is undeniably French and while it has been assigned by some critics to the Burgundian School, George Harold Edgell, Director of the Boston Museum and Curator of Paintings, says that in all probability it is of southern French origin from Avignon and is related to the Sienese School established there at the exiled Papal Court in 1339 by Simone Martini.

There are many analogies between it and two French panels in the Morgan Library. In the three, there is the same smoothness of surface finish, and a similar use of color in well defined areas. These qualities have also been noted in the Wilton Diptych, acquired a few years ago by the National Gallery, London. A close resemblance exists between the Virgin in the "Adoration of the Magi" in the Morgan Library and the painting in Boston. In both appear the same protruding nose, round, staring eyes, well modeled face, and receding chin. It is highly probable that the Morgan pictures and the Boston primitive belonged to the same French School, although the "Virgin and Child" at Boston may be the earlier.

Much about the little painting suggests the miniature art of mediaeval times. A warm ivory tone is diffused over the whole composition, perhaps an unconscious imitation of parchment, while the clear division of color into distinct and harmonious zones, is another characteristic of early miniatures. The compactness of the design may also have been suggested by the same source. This was particularly adapted to the genius of the French and became the means of fusing the flat flowing lines of the Sienese and the more naturalistic elements of the northern painters. In the "Virgin and Child," the two tendencies are perfectly integrated in a design which is fresh and individual without marked originality.

The coloring of this panel reveals



By GILBERT STUART
PORTRAIT OF GABRIEL MANIGUALT

Loaned by the Buffalo Fine Arts Academy to the benefit exhibition which will open at the Ehrich-Newhouse Galleries on January 16.

most conspicuously its French origin. The tones are fresh, delicate, cool, and perfectly related. There is no conscious feeling for a color scheme, yet

the tones are so combined as to give integrity and unity to the whole composition.

The "Virgin and Child" has attracted

the interest of many scholars since it was first shown in 1932, notably of Dr. Max I. Friedlander, who was one of the first to point out its relation to the

CLEVELAND GETS CHINESE PIECES

CLEVELAND. — Four pieces of Chinese porcelain have been acquired for the Cleveland Museum of Art, we learn from advance proofs of the Museum's forthcoming *Bulletin*. Howard C. Hollis describes these objects as unimpressive with respect to size, but second to none on the basis of quality.

"One of them, a dish of fine, whitish porcelain, is covered with a lustrous brown glaze, except for a raised design of dragons and clouds coated with yellow enamel and outlined with dark brown, almost black, lines. On the base is a transparent, bluish-white glaze, through which can be plainly seen a mark in blue characters. This mark assigns the vase to the reign of Chia Ching, A. D. 1522-1566, of the great Ming dynasty, A. D. 1368-1644, and there seems no reason to doubt its authenticity. . . .

"Next is a bowl of fine, white body engraved with flower sprays in aubergine, apple green, and white, set in a ground glaze of iridescent grass green. When seen in certain lights, the green glaze exhibits prismatic color effects of great beauty. On the base, under a transparent white glaze, in an illegible 'shop mark' and a pair of concentric rings in blue. The absence of a date seal leaves one to conjecture that the piece was made early in the Ch'ing dynasty, A. D. 1644-1912, although some authorities have suggested late Ming attributions for similar bowls. Except for unobtrusive cracks on the rim, such as are common in pieces of this shape, the one under discussion is in perfect condition.

"Considerably more colorful is a large dish of white porcelain bearing delicately incised dragons and clouds, covered arbitrarily with pomegranates and flowers in San Ts'ai (Three Color) enamels, in this instance aubergine, green, and yellow. Over all is a transparent glaze. On the foot is the mark of the reign of K'ang Hsi, A. D. 1662-1722, beneath a transparent bluish-white glaze. . . .

"The fourth and loveliest of the small group is a vase of white porcelain covered inside and at the mouth with a thick, unctuous, transparent glaze. The outside is coated with powder blue, which has been blown on through gauze. Over the blue are lotuses and a poem in gold. The base bears the K'ang Hsi mark and concentric blue rings. . . .

Morgan panels, and M. Paul Jamot, Curator of Paintings at the Louvre, who hoped to acquire it for the National Collections of France.—A. H. W.

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COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

HELLER, NORDEN ET AL. FURNITURE AND DECORATIONS

Now on Exhibition
Sale, January 18, 19

Early American, English and French period furniture, valuable art objects and decorations, from the collection of the late R. Arthur Heller of Newark, N. J., sold by order of Arthur E. C. Heller, executor, and Lionel Kristeller, attorney for the estate, will go on exhibition today at the American-Anderson Galleries, prior to dispersal on the afternoons of January 18 and 19. In the same catalog appears property of the estate of the late A. E. Norden of New York City, sold by order of the City Bank Farmers' Trust Co., executor, together with property from other collections.

The early American furniture is especially interesting. An important curved-arm Sheraton sofa by Duncan Phyfe, about 1800, is similar to one illustrated in Cornelius's Furniture Masterpieces of Duncan Phyfe, 1922. Also included in this group are Chippendale and Hepplewhite pieces, as well as earlier specimens of native craftsmanship in maple, pine and walnut, mainly in the Queen Anne style. Wall mirrors in Hepplewhite and other styles and a number of fine clocks also appear in the American items. Also of interest are several pieces of historical significance, such as a side chair once owned by Abraham Lincoln.

Queen Anne, Chippendale and Hepplewhite styles are represented in the English XVIIIth century furniture by a secretary, dresser, tripod table and sideboard. The French furniture of the same period includes Louis XV tables, commodes and a pair of carved armchairs covered in contemporary Aubusson tapestry. Of the Louis XVI era are a settee covered in Aubusson silk tapestry and a Beauvais tapestry fire-

screen, both from Duveen Brothers, and an inlaid work table and gray laqué and brocade armchair.

Tapestries include a XVIIIth century Louis XIV Aubusson example, while in a group of carpets is a fine Louis Philippe Aubusson with a design after Duplessis, as well as Oriental specimens. A number of important pieces are to be found in the offerings of early American and Georgian silver.

The art objects exhibit considerable variety, with bronzes by Rodin, Remington and MacNeil claiming the greatest interest. Among the decorations are an eight-fold Coromandel screen of the Chien-Lung period and numerous objects of crystal, bronze, porphyry and porcelain. Early blue Staffordshire, Delft ware of the XVIIIth and XVIIIth centuries, Chinese porcelains, Sheffield plate, brocades, velvets and damasks, table porcelains, glass and linens round out the catalog.

ECKEL LIBRARY

Now on Exhibition
Sale, January 15, 16

The library of John C. Eckel of Philadelphia, Pa., representing more than thirty years of collecting, and notable for the superb state of the items, is now on exhibition at the American-Anderson Galleries prior to sale the evenings of January 15 and 16. A group of first and other editions of Charles Dickens acquires added significance because of Mr. Eckel's fame as his bibliographer and as the author of *The First Editions of Charles Dickens* and *Prime Pickwick in Parts*. The Dickens group includes *Great Expectations*, a presentation copy of the rare first issue of the first edition; a collection of first editions of the Christmas books, London, 1843-8; an uncut copy of the first issue of *The Chimes*, London, 1845, and a set of the National Edition of the works of Dickens.

A feature of Mr. Eckel's library is the large number of first editions, many of them of first books by the authors. In the larger category appear an extensive collection by A. Edward Newton. A series of Galsworthy items includes a first edition of his first book, partly unopened, *From the Four Winds*, 1897; *Jocelyn*, 1898, a first edition of his second book and first novel, and a copy of the first edition of *A Man of Devon*, 1901.

HAMERSHLAG LIBRARY

Now on Exhibition
Sale, January 18

The library of Robert J. Hamerslag of Mount Kisco, N. Y., composed of English literature, from Chaucer to modern authors, mostly first editions, is now on exhibition at the American-Anderson Galleries. The dispersal will take place on the evening of January 18.

Among the interesting early items are a fine copy of the second folio edition of Shakespeare; the rare first edition, London, 1595 of Spenser's *Colin Clouts Come Home Again* and the first edition of his *Complaints*, London, 1591. The Anson-McCutcheon copy of a first edition *Paradise Lost*, with the rare first title-page, London, 1667, and a first edition of Milton's *Poems*, the first published work bearing his name in full; Cervantes' *The History of Don Quixote*, London, 1620, and Queen Elizabeth's copy of *Horace*, Venice, 1559, and a first edition of Montaigne's *Essays* also attract attention. Works of Beaumont and Fletcher, Sir Francis Bacon, Donne, Sir John Suckling and Dryden are also found.

A fine Shelley group of first editions will appeal to collectors of this poet, while Keats and Lamb are likewise represented by some rare items. Sir Richard F. Burton, Charlotte Brontë, Edwin Arlington Robinson, Coleridge, Meredith and Byron also appear in fine firsts.

RAINS GALLERIES

GRABOSKY LIBRARY

Now on Exhibition
Sale, January 17

The Rains Galleries places on exhibition today important English and American first editions from the library of Louis B. Grabosky, of Philadelphia, Pa., with some notable additions. This collection is replete with presentation copies, association items, autographed limited editions and rare first issues. There are also press books of the Baskerville Press, Mosher Press, and many

HIGH PRICE PAID FOR HALS CANVAS

"Two Singing Boys" by Frans Hals, offered in public auction on January 4 at the American-Anderson Galleries, brought \$20,000, the highest single price in the dispersal. The painting was included in the catalog of pictures collected by the late Charles Stewart Smith, together with property from other collections and estates, including those of Mrs. Theodore C. Keller and the late J. L. Ketterlinus. Painted about 1629, the canvas has belonged to many famous collections and has been noted in the authoritative publications. It was purchased by Scott & Fowles Company.

The following list contains the other high prices brought in the dispersal:

44—"Moonlight"—Ralph Albert Blakelock, N. A.—American: 1847-1919; H. H. Grinnell	1,800
45—"Arab Warrior"—Adolf Schreyer—German: 1828-1899; M. G. Macy	2,050
47—"Moulin à Vent"—Jean Charles Cazin—French: 1840-1901; W. P. Pickhardt	1,050
48—"Head of a Boy"—Jean Francois Millet—French: 1815-1875; J. H. Weitzner	1,800
50—"Batelier au Bord d'un Etang (Ville d'Avray)"—Jean Baptiste Camille Corot—French: 1796-1875; Ehrlich-Newhouse, Inc.	2,100
53—"Portrait of a Gentleman in a Green Coat"—Thomas Gainsborough, R. A.—British: 1727-1788; F. Keppel & Co.	2,400
55—"Mrs. Charlotte Williams"—George Romney—British: 1734-1802; W. W. Seaman, agt.	3,500
56—"Two Singing Boys"—Frans Hals—Dutch: 1580-1666; Scott & Fowles Co.	20,000
60—"Comtesse de Parabere"—Jean Marc Nattier—French: 1685-1766; H. E. Russell, agt.	1,800

privately published volumes. The Ariel Press is represented by a remarkable set of the signed large paper edition.

Arnold Bennett, Joseph Conrad, Bernard Shaw, John Galsworthy, A. A. Milne, Christopher Morley, A. Edward Newton and Theodore Dreiser are represented in the contemporary items, while among the authors of an earlier date are Mark Twain, Nathaniel Hawthorne, Oliver Wendell Holmes, James Russell Lowell, George Gissing, Herman Melville and Benjamin Franklin. Included among the many and varied presentation copies is one from the library of the late Tsar, inscribed by the Duchesse de Rohan to Comtesse Olga Hohenfelsen. The collection will continue on public view daily from 9 A. M. to 6 P. M. until the evening of the sale.

New York Auction Calendar

American-Anderson Galleries
30 East 57th Street

January 15, 16—The library of John C. Eckel of Philadelphia, Penna. Now on exhibition.

January 18—The library of Robert J. Hamerslag of Mount Kisco, N. Y. Now on exhibition.

January 18, 19—Early American, English and French period furniture, valuable art objects and decorations, from the collection of the late R. Arthur Heller of Newark, N. J., the property of the estate of the late A. E. Norden of New York, and from other collections. Now on exhibition.

Plaza Art Galleries
9 East 59th Street

January 17—Etchings from various collections, together with additions from an estate. On exhibition, January 14.

January 18—Antique and modern furniture. On exhibition, January 14.

January 19—Oriental rugs, a portion of the stock of H. Haroutian & Son. On exhibition, January 14.

Rains Galleries
12 East 49th Street

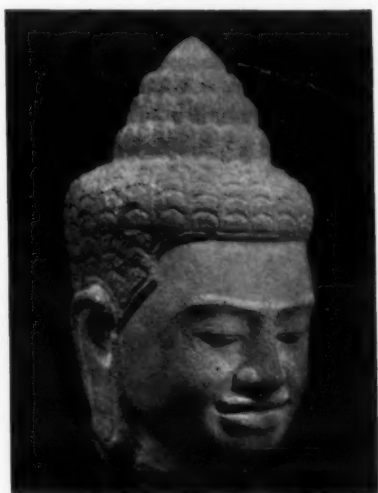
January 17—Important English and American first editions from the library of Louis B. Grabosky of Philadelphia, Penna., with additions. Now on exhibition.

January 18—Modern paintings, watercolors and drawings, the private collection of Dikran G. Kelekian.

CHICAGO

The department of prints and drawings at the Art Institute of Chicago opened the winter season with an exhibition of the Charles Netcher II Memorial Collection. The outstanding feature of the display is the group of twenty-one French color prints, representing the work of such masters of the art as Gautier, Dagoty, the younger Demarteau, Bonnet, Janinet and Debucourt. In the English color prints, "The Microcosm of London" and "Tour of the Seine" illustrate the charming use made of aquatint in the picture books of the XIXth century. The fine craftsmanship of such men as Thomas Sutherland, D. Havell and George Hunt is well represented. Examples by Bartolozzi and his pupil, Charles Knight, and by Gardiner reveal the possibilities of stipple engraving. Three watercolor drawings by Thomas Rowlandson; Fragonard's sepia drawing, a "Portrait of Benjamin Franklin," and Daumier's "L'Avocat Consolateur" are notable in the small group of drawings.

CHINESE ART



Khmer Head of a Buddhist Deity
Circa 13th Century A. D.

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CLEVELAND BUYS MEMLING WORK

CLEVELAND. — A "Madonna and Child," little known, but ascribed with certainty to Memling by Friedländer has recently been bought for the Holden Collection of the Cleveland Museum. The painting is described by Henry S. Francis in an article in the Museum's current *Bulletin*, from which we reprint a portion. "... The Virgin and Child, facing front, are posed against a golden background with purple-gray clouds in the upper corners. The wimple of the Madonna is pushed back allowing the hair to show and disclosing a jeweled circlet across the forehead. The breast is exposed above her gown. The under costume of the Madonna is a dark bluish-green, and the sleeve is a rich golden-green brocade. The Child, nude, but enfolded by the Madonna's rose-red cloak rests upon a green cushion set on a ledge. Her face is of the type used by Memling in all his paintings—oval, the eyes downcast beneath heavy lids, the nose long, the mouth small. The features as rendered in this picture are comparable with those of Memling's Madonnas, notably in the Florens Adoration, the Nieuwenhoven diptych at Bruges, the panel of the Ryerson Collection in the Chicago Art Institute and the Berlin Madonna and Child of 1487.

"These examples differ from the Museum's accession and from one another chiefly in their backgrounds. In the Nieuwenhoven diptych the Madonna is placed against a wall with stained glass window and mirror at the left, and at the right a casement through which a landscape may be seen. In the Chicago panel the Madonna is seated in the corner of a room. In the background of the Berlin painting is a full landscape showing through an arcade of marble columns. A further comparison of the Museum painting with the four paintings mentioned above reveals many likenesses and only minor differences. In the Berlin and Nieuwenhoven examples, the Child sits upon a brocade cushion in contrast to the white cloth upon which He is placed in the other three pictures. The Museum accession is simpler than the Nieuwenhoven piece; it has no rich fabrics except for the sleeve. In this respect the Holden painting is more in the manner of the Ryerson picture. The jeweled circlet of the Madonna in the Holden accession is almost identical with that which adorns the Virgin in the Nieuwenhoven diptych; this detail is obviously borrowed from the Roger Van der Weyden paintings; one now in the Ryerson Collection in Bruges, the other in the Ryerson Collection in Chicago.

"The fact that the Holden picture is a nursing Madonna makes it different from the four other Memlings with which it has been compared. But this variation brings it close to the Van der Weyden 'St. Luke Drawing the Virgin.' In the Museum's Memling and in the Van der Weyden, the position of the Child—the attitude of His arms and hands—and the placing of the Madonna's wimple are the same.

"It has been noted that in the majority of his pictures Memling used a landscape background, often seen through windows or architectural framework. In his portraits he occasionally used plain backgrounds. The element in the Museum accession which most of all merits comment is the use of the gold background. This forms a link with Roger Van der Weyden, in several of whose pictures there is a use of gold. Also, it has been suggested that the gold background of the Holden painting was occasioned, not only by the example of Roger, but by the definite fact that it was a commission from a Spanish patron, the picture having come from a Spanish Collection. The gold background generally appeared in Spanish religious pictures of the time.

"As has been pointed out, Memling was not concerned with innovations of style or character; the pleasant serenity of life alone appealed to him. In contrast to the emotion and pain expressed by Roger Van der Weyden, Memling was romantic in his efforts, placid in spirit, and had a touch of German sentimentality. His symmetrical composition came probably from an early association with Cologne painting. He was engaged in solving no new problems. The appealing qualities of his work suffice to give him a place in Flemish painting similar to that held by Fra Angelico and Perugino in Italy.

"The condition of the Holden picture is unusual. It has an even and pronounced crackle throughout and shows almost no retouching."

Recent Dispersal Of Goelet Library Brings High Prices

Active bidding and generally high prices prevailed in the dispersal at the American-Anderson Galleries on January 3 and 4 of Part I of the library of the late Ogden Goelet. A grand total of \$95,071 was realized in the three sessions of the sale, with many familiar buyers in the rare book field participating in the event. The most sensational price was \$10,400, brought by the only nearly complete set of *Jesuit Relations* to appear in the auction rooms here since 1920, when the Henry F. DePuy and Herman Le Roy Edgar sets were sold. Dating from 1634 to 1673 and known as the Henry C. Murphy set, this item comprises forty-two original editions supplemented by some modern printings or reprints. The purchaser of these old volumes was C. F. Heartman, with L. C. Harper as underbidder.

We list below the principal prices obtained in the dispersal:

- | | |
|--|----------|
| 5—Samuel Atkins — <i>Almanac</i> —printed and sold by William Bradford at Philadelphia in Pennsylvania, 1685; Dr. A. S. W. Rosenbach | \$1,050 |
| 17—Benedict Arnold—original autograph manuscript journal of the expedition to Quebec—Sept. 26 to Oct. 30, 1775; Gabriel Wells | 4,500 |
| 29—Robert Burns— <i>Poems</i> —Kilmarnock, 1786—first edition; Charles Sessler | 3,400 |
| 68—George Cruikshank—collection of original drawings and plates; Dr. A. S. W. Rosenbach | 1,200 |
| 108—Daniel Denton— <i>A Brief Description of New York</i> —first account of New York printed in English—London: (Printed for John Hancock, 1670)—first edition; L. C. Harper | 1,000 |
| 109—Habit Knight Browne—forty-four original watercolor drawings for Dickens' <i>The Posthumous Papers of the Pickwick Club</i> —copies of the original illustrations; E. H. Wells & Co. | 3,350 |
| 110—Habit Knight Browne—forty original watercolor drawings—copies of the original illustrations for Dickens' <i>The Life and Adventures of Martin Chuzzlewit</i> ; Walter M. Hill | 1,150 |
| 111—Habit Knight Browne—forty original watercolor drawings—copies of the original illustrations for Dickens' <i>The Personal History of David Copperfield</i> ; Thomas F. Madigan | 3,100 |
| 112—Habit Knight Browne—forty original watercolor drawings—copies of the original illustrations for Dickens' <i>Little Dorrit</i> ; Gabriel Wells | 1,250 |
| 121—Charles Dickens— <i>A Christmas Carol</i> —London, 1843—presentation copy of the first edition, from Dickens to William Macready; C. Retz, agt. | 1,150 |
| 124—Charles Dickens—a collection of 33 signed autograph letters and an autograph letter—mostly addressed to Edmund Yates including the famous letter of advice to Edmund Yates in the notorious Thackeray-Yates-Garrick Club controversy; Dr. A. S. W. Rosenbach | 6,000 |
| 193—William Hilton— <i>Relation of a Discovery . . . on the Coast of Florida</i> —London: Printed by J. C. for Simon Miller, 1664—first edition; Dr. A. S. W. Rosenbach | 1,150 |
| 202—Indian Treaty— <i>A Treaty with the Shawanese and Delaware Indians</i> —New York: Printed and sold by J. Parker and W. Weyman, 1757; C. F. Heartman | 1,300 |
| 204—The Henry C. Murphy set of the <i>Jesuit Relations</i> comprising forty-two original editions—48 columns; C. F. Heartman; Underbidder—L. C. Harper | 10,400 |
| 220—Chrestien Le Clerc— <i>Etablissement de la Foy dans la Nouvelle France</i> —A Paris: Chez Amable Auroy, 1691; E. H. Wells & Co. | 2,100 |
| 243—Increase Sather— <i>A Brief History of the War with the Indians in New England</i> —Boston: Printed and sold by John Foster over against the Sign of the Dove, 1676—first edition; Dr. A. S. W. Rosenbach | 1,250 |
| 250—George Morton— <i>Relation or Journal</i> —The first book printed in England giving an account of the planting of the Plymouth Colony—first edition; L. C. Harper | 1,550 |
| 277—Baron Cromot-du-Bourg— <i>alide de camp de Count de Rochambeau</i> —autograph diary written during and describing the campaign which culminated in the siege and surrender of Yorktown—March 26 to November 18, 1781; Gabriel Wells | 1,000 |
| 298—Percy Bysshe Shelley— <i>Laon and Cythna</i> —an uncut copy of the first edition in the original boards, with label; Walter M. Hill | 1,150 |
| 299—Percy Bysshe Shelley— <i>Adonais</i> —first edition in original blue wrappers, uncut; Gabriel Wells | 4,000 |
| 349—William M. Thackeray—five original drawings, four watercolor and one ink—including illustrations for <i>The Virginians</i> ; Walter M. Hill | 560 |
| 359—William M. Thackeray—signed autograph letter to Abraham Hayward—Feb. 1, 1850; Dr. A. S. W. Rosenbach | 510 |
| 363—William M. Thackeray—autograph letter with two humorous pen and ink sketches by Thackeray; Walter M. Hill | 875 |
| The collection of Thackeray autograph letters (Nos. 351-370 inclusive) realized | \$4,380. |

HENDY COMMENTS ON ART INSTITUTE

The latest clippings from England provide us with the continuation of Philip Hendy's articles on the museums of America, which have been appearing in the *London Times*. Mr. Hendy, formerly curator of paintings in the Boston Museum of Fine Arts and now director of Leeds Art Gallery, comments most interestingly on our museums. We are unable to reprint his articles in full in this issue, but take this occasion to furnish our readers with an excerpt which concerns the Art Institute of Chicago and seems particularly apt.

"At Chicago one is almost relieved to find a shabby, inadequate building; for the pseudo-classic bulk of the Art Institute has intercepted the view over Lake Front since 1893. The collection began in 1890 with thirteen Dutch pictures from the second Demidoff sale, and now it is the greatest in the Middle West; for Chicago is passionately interested in painting. It has a special character, emphasizing the spectacular. Thus the XVth century is dominated by the six striking 'Scenes from the Life of St. John Baptist' by Giovanni di Paolo, which were at Burlington House; the XVth by El Greco's 'Assumption of the Virgin,' painted for S. Domingo del Antiguo at Toledo in 1577. This was the year after Titian's death, and the commission was his pupil's first from Toledo; but already the rich glazes and sumptuous colors of Venice hang a little heavily upon Greco's angular forms and the broken, vertical movement of his design. The XVIIIth century is dominated by Tiepolo's four great 'Scenes from the History of Rinaldo and Armida,' superb, theatrical designs which show how the great rococo decorator of the XVIIIth, that supposedly formal century, invented the romantic movement.

"But among the pictures of the XIXth century it is impossible to choose. The institute has the finest existing museum collection of modern French pictures. Corot, Delacroix, Courbet, Manet, Monet, are represented fully; but it is the 'post-impressionist' paintings which are spectacular in their size and quality. Of several great pictures by Degas the finest is 'Chez la Modiste,' one of those compositions so deliberately calculated to look like a chance slice of life. Painted in the early eighties with characteristic economy of paint, it has a warmth of color and a breadth of lighting which make it as opulent as one of the pastels. There is an outside canvas by Renoir, 'Two Circus Girls'; but as usual his sensuousness is most sensitive when concentrated in one of the relatively small 'Still Lifes.' There is a series by Gauguin and another by Cézanne, among which one can single out the landscape, 'L'Estaque.' Its red roofs interspersed with tree tops, its blue sky, its bluer mountains, its still bluer sea, are all cast in one mould, firm as iron, without losing anything of their intrinsic character.

"A particular treasure is Seurat's great 'Grande Jatte,' for which there were several studies in the French Exhibition. It is the most carefully designed and executed of all paintings, justifying the killing labor of its author by the vibrant permanence of its design, the vital tranquillity of its mood. This is in the Helen Birch Bartlett Memorial, a room of modern paintings unique among gifts to museums for the foresight with which it brings the collection up to date without lowering its quality. Hodler is Mr. Bartlett's sole mistake.

"Chicago is the climax in this westward crescendo of museums. . . ."

PAINTINGS BOUGHT BY METROPOLITAN

Four paintings by American artists have recently been added to the collection of the Metropolitan Museum of Art. "Jean" by Eugene Speicher and "Fruit" by Henry Varnum Poor were acquired from the Frank Rehn Galleries. Cordray Simmons' "Smoking Bean Tree" was purchased from the Walter Grant Galleries and "Landscape with Ruined House" by Louis Eilshemius from the Valentine Gallery. The purchases were made through the Hearn Fund which enables the Museum to acquire work by living American artists.

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News • Criticism • Notes
and the work of
ROYAL CORTISSOZ
and
CARLYLE BURROWS

Every Sunday on the Art Page
of the

NEW YORK
Herald Tribune

IT SEEMS THAT

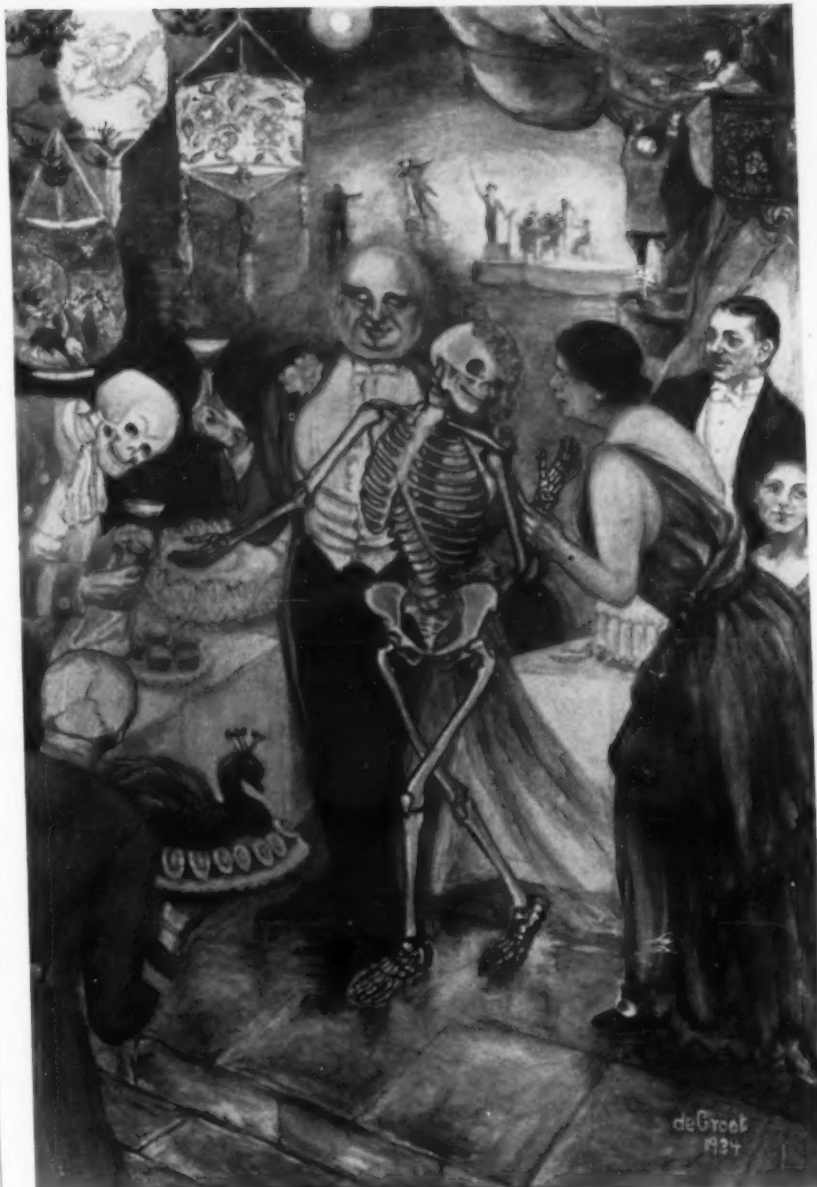
All unbeknown to us, a Buffalo Bill Museum under the directorship of Mrs. Mary Jester Allen, the niece of the great scout, has been in existence since 1927. And now this descendent of one of America's most picturesque heroes is in process of extending her activities and creating a real art center in Wyoming. Mr. Edward Alden Jewell of *The New York Times*, who has provided the data on this subject, has reported at length concerning the plans of this enterprising lady of pioneer stock. Since Hollywood has of late abandoned Westerns for gangster movies, this drive to promote the production, collection and permanent exhibition of the art of "the last real frontier of America" comes just in the nick of time. An art colony, scholarships for artists of genuine ability and a new building all figure in the hopes of Mrs. Allen. Since Woodstock, Provincetown and Ogunquit have been pretty well depleted of paintable themes, wild and woolly Wyoming may, after all, be the logical center for our coming Renaissance of one hundred per cent native art. We wonder, of course, just how adventurous old Buffalo Bill would have felt about importing long-haired artists, dynamic symmetry and smocks into realms hitherto sacred to bronco busting and the rites of the last round-up. But probably the heroic statue by Gertrude Vanderbilt Whitney, which is already presiding over this future Athens of the West, will exert sufficient moral influence to protect Wyoming from the more dangerous by-products of aestheticism.

The human approach to art which is constantly apparent in the bulletins of the Minneapolis Art Institute is actually linked, as we have suspected for some time, with a belief in good food and hearty laughter for staff workers. Experts in the print department can sniff the spicy odor of hot gingerbread floating down the hall from the cafeteria, and even in the usually sacred precincts of the director's office, genuine levity is encouraged over the lighter moments in the morning's mail. This unconventional system seems to produce a high degree of efficiency, for the *Bulletin* affirms that the librarian can even give an immediate answer to such questions as "Who painted a Madonna with a blue scarf in the XIXth century."

Altogether, the Minneapolis staff seem to be devoting themselves so wholeheartedly to the demands of the new leisure, that they lack time for red tape. The Institute admits apologetically that it "cannot offer football, skating, ping pong or other active sports." That does of course, leave certain gaps in their program, but they compensated last year, as I remember, by staging quite an energetic Treasure Hunt.

The two stalwart police dogs, which have been guarding the treasures of the Chicago Art Institute for the past ten years, have been greatly disturbed recently by the activities of a group of carpenters who are erecting a small building next to their court. And since police dogs do not complain about over-time when their sense of duty becomes involved, they added continuous daytime barking to their unusual nocturnal routine. Museum authorities, alarmed by the situation, were forced for a moment to turn their attention from aesthetic issues to the psychology of police dogs. The situation has apparently been settled to the satisfaction of carpenters, dogs and museum authorities. A thorough smelling session, involving both the workmen and the new building, reassured both Prince and Peggy that they might retire to their kennels and get a little much needed sleep.

Like most police dogs, Prince and Peggy seem to have exceptional intelligence, for we also learn that they raised a frightful rumpus a year or two ago when a piece of sculpture called "The Sun Vow," showing an Indian father teaching his son how to shoot an arrow, was installed on the esplanade over McKinlock Court. The authorities, of course, interpreted the barking in their own way, but since dogs have no intrinsic distrust of bronze, it may just be that Prince and Peggy harbor strong feelings against anecdote and realism in the fine arts.



"SULPHUR CARBON"

By ADELAIDE DE GROOT

Included in the artist's exhibition now on view at the Durand-Ruel Galleries.

WHITNEY MUSEUM MAKES PURCHASES

From the Second Biennial Exhibition of Contemporary American Painting, the Whitney Museum of American Art purchased seventeen canvases. These paintings, now part of the permanent collection, are again to be seen in the Exhibition of 1934 Acquisitions, which opens to the public on Tuesday, January 15. The list of purchases follows:

"Nude" by Isabel Bishop, "Girl Day-Dreaming" by Arnold Blanch, "Landscape near Chicago" by Aaron Bohrod, "Bantham, Devonshire" by Louis Bouché, "The Sentinels" by Alexander Brook, "Skyrocket" by Morris Kantor, "Road through Willows" by Leon Kroll, "High Bridge" by Ernest Lawson, "Moonlit Landscape" by Henry Mattson, "Still Life, Oranges" by Henry Lee McFee, "Tompkin's Cove" by Austin Mecklem, "Street Scene" by Hideo Noda, "Dust, Drought & Destruction" by William C. Palmer, "After the Show" by Waldo Peirce, "Fisherman's Bride" by Theodore J. Roszak, "Soliloquy" by Franklin C. Watkins and "Gaillardias" by Max Weber.

In addition to the seventeen canvases purchased, the acquisitions of the past year also include the following:

Drawings: "Still Life" by Morris Kantor; "Head" by Leon Kroll. *Etchings:* "Peter Released from Prison by an Angel," anonymous; "Rachel His Daughter Cometh with the Sheep" by Vistus Balch; "On the Street" by Isabel Bishop; "The Fleet's In" by Paul Cadmus; "Stewart's" by Paul Cadmus; "Fiesta" by Howard Cook.

Lithographs: "Mine Strike" by Thomas Benton; "Prisoner" by Julius Bloch; "The Lord Provides" by Jacob Burek; "Unemployed" by Nicolai Cikovsky; "Manhunt" by John Steuart Curry; "Mississippi Noah" by John Steuart Curry; "Sweatshop" by William Gropper; "Farm Scene" by Stefan Hirsch; "Reviewing Stand" by Russell Limbach; "City Wharves" by Charles Locke; "Two Girls" by Raphael Soyer; "Waterfront Scene" by Raphael Soyer; "Experience Meeting, Massydonny" by Prentiss Taylor.

Oil paintings: "Lemons" by Emlen Etting; "Murray Bay Landscape" by Eugene Speicher.

Sculpture: "Dr. Albert Einstein" by Jo Davidson.

HALS PORTRAIT BRINGS £1,200

LONDON.—Frans Hals' tiny portrait of the Haarlem preacher, Hendrik Swalmius, brought £1,200 in a recent sale at Sotheby's, according to a report in the *Daily Telegraph*. Measuring only 10½ by 8 inches, the painting was sent to London from an old house in Haddingtonshire, where it had been held of small account. Examination of the portrait at Sotheby's disclosed that it was the long-lost original after which Jonas Suyderhof had made an engraving. Competition in the bidding was very keen, but the painting was finally secured by Messrs. Asscher and Welker. These same buyers in 1932 succeeded in obtaining another Hals portrait, which had long hung unnoticed in an Irish country house.

ART AND LIVING

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MINNEAPOLIS

The exhibition of Japanese color prints, an annual event at the Minneapolis Institute of Arts through the generosity of George C. Tuttle from whose collection the loans are made, is now on view. The current exhibition is one of unusual interest because it shows, in addition to many fine examples of Hiroshige's work for which Mr. Tuttle's collection is noted, numerous earlier prints illustrating the evolution of the art of Japanese color prints. The figure print, which was the first to be developed by Japanese artists, is shown in the work of such masters as Harunobu, Kiyonaga, Utamaro and Yeishi. Others represented are Masanobu, Kiyomitsu, Sunsho, Toyokuni I and Hokusai. The exhibition is so arranged that those who are not familiar with Japanese color prints may readily follow their development, observe their variations in color scheme, and distinguish between the early and late works.

Also on exhibition at the Institute is Claude Lorrain's "Landscape with Europa." This painting, which is one of the artist's most characteristic and beautiful works, has been loaned for exhibition by John R. Van Derlip.

BOSTON

The tombs of Egypt are a veritable encyclopaedia of the manners and customs of the ancient Egyptians. For many years Joseph Lindon Smith has spent part of each winter in Egypt, where he has made paintings of details from the ancient tombs along the Nile. Karnak, Luxor, Saqqara, Thebes and Giza among other ancient sites have provided material for his brush. Nor has he neglected the Nile landscape from the Sudan to Cairo.

The Boston Museum of Fine Arts, of which Mr. Smith is Honorary Curator of Egyptian Art, has acquired over a period of years through the generosity of an anonymous friend more than a hundred of his works. Seventy-eight of these are now in the special exhibition galleries of the Museum. They are grouped according to source and arranged chronologically.

Figures in high relief represent various members of the family of Meresankh, who accompany her through eternal life. Other details indicate the food, clothing and furniture used at the time and the social customs prevailing. Under the excellent lighting of the special exhibition galleries the effect is somewhat like that of the tombs themselves.

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Calendar of Exhibitions in New York

- A. C. A. Gallery, 52 West 8th Street**—Watercolors, oils and prints, by Louis Ferstadt, January 13-26; murals and oils by Agnes Thorley, watercolors by Harold Herman, to January 14.
- Academy of Allied Arts, 349 West 56th Street**—Paintings, watercolors and etchings by Ignatius Banasiewicz.
- Ackermann Galleries, 50 East 57th Street**—Equestrian bronzes by Tex Hughlette Wheeler, to February 15.
- American Academy of Arts and Letters, Broadway at 155th Street**—Drawings and paintings by Charles Dana Gibson, to May 1.
- American Fine Arts Building, 215 West 57th Street**—Forty-fourth annual exhibition of the N. A. W. P. & S., to January 24; exhibition of works from the permanent collection of the National Academy.
- American Indian Art Gallery, 850 Lexington Avenue**—Watercolor paintings by Tonita Pena; special exhibition of Indian pottery.
- American Woman's Association, 353 West 57th Street**—Group show of paintings and sculpture, to January 20.
- An American Place, 509 Madison Avenue**—Exhibition of photographs (1884-1934) by Alfred Stieglitz, to January 17.
- Annot School of Art, RKO Building—23**—"Creative Families in Art," to January 23.
- Arden Gallery, 460 Park Avenue**—Paintings of English interiors by Henriette Noyes, to January 21.
- Argent Galleries, 42 West 57th Street**—Sixth Annual Fontainebleau Alumni Exhibition, January 15-26.
- Art Students League, 215 West 57th Street**—Murals by Jacob Burck and Edward Laning, to January 26.
- Artists Gallery, Towers Hotel, Brooklyn**—Group exhibition by members, to January 25.
- Isabella Barclay, Inc., 136 East 57th Street**—Fine antique furniture, textiles, wall papers and objects of art.
- Brooklyn Museum, Eastern Parkway**—"Fine Prints of the Year 1934," Hall of Greek and Roman Civilization; the Wilbour Library of Egyptology; Babbott Memorial Collection; color reproductions of famous paintings; woodcuts from the museum's collections; art work of the public high schools of Greater New York.
- Brummer Gallery, 55 East 57th Street**—Paintings and drawings by Segonzac, to February 23.
- Carlyle Gallery, 250 East 57th Street**—Drawings of heads by E. A. Modrakowska.
- Ralph M. Chait, 600 Madison Avenue**—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hipsley and other collections.
- Contemporary Arts, 41 West 54th Street**—"Paintings of Personalities" by Martha Simpson, to January 19; paintings and pastels by Kenneth Bates, to January 26.
- Decorators Club Gallery, 745 Fifth Avenue**—Decorative paintings by Ethel Blanchard Collier, through January 18.
- Delphic Studios, 724 Fifth Avenue**—Paintings by Helga Haugen Dean, sculptures by Rhys Caparn, pastels by Erika Feist.
- Demotie, Inc., 25 East 78th Street**—Gothic sculpture, tapestries, etc.
- Downtown Gallery, 113 West 13th Street**—"Practical Manifestations in American Art."
- A. S. Drey, 690 Fifth Avenue**—Paintings by old masters.
- Durand-Ruel Galleries, 13 East 57th Street**—Paintings by Adelaide de Groot, to January 19.
- Durlacher Bros., 670 Fifth Avenue**—Paintings by old masters.
- Ehrlich-Newhouse Galleries, 579 Madison Avenue**—Recent paintings by Botkin, to January 15; loan exhibition of important paintings sold by the former Ehrlich and Newhouse Galleries, held for the benefit of the Architects' Emergency Fund.
- Eighth Street Gallery, 61 West Eighth Street**—Exhibition of drawings by Hans Foy, to January 19.
- Ferngill Galleries, 63 East 57th Street**—Dalmatian landscapes by Yovan Radenkovich, through January 13; paintings by Sarkis Katchadourian, to January 19.
- Fifteen Gallery, 37 West 57th Street**—"Forgotten Men," by Charles Hovey Pepper, January 14-26.
- French & Co., Inc., 210 East 57th Street**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.
- Gallery Secession, 49 West 12th Street**—Oils, watercolors and frescoes by Helen West Heller, group show by American moderns, to January 15; recent oils by Louis Harris, group show, opening January 15.
- Gatterdam Gallery, 925 Seventh Avenue**—Oil paintings by Leo Huber, to January 19.
- Grand Central Art Galleries, 6th Floor**—One Hundred Prints of the year, to January 26; portraits by Margaret Fitzhugh Browne, paintings by Gladys Thayer, charcoal drawings by Harry Waltman, paintings by G. Cimioti, to January 19; statuettes and labor subjects by Max Kalish, January 15-26.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.**—Paintings by Robert Philipp, to January 26; paintings and sculpture by American contemporaries.
- Marie Harriman Gallery, 61 East 57th Street**—Paintings by Oscar Bluemner through January 26.
- Harlow, McDonald Co., 467 Fifth Avenue**—Etchings by representative artists.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Kelekian, 598 Madison Avenue**—Rare Egyptian, Persian, Assyrian and other antique art.
- Kennedy Galleries, 785 Fifth Avenue**—Fine prints.
- Keppel Galleries, 16 East 57th Street**—Etchings and drawings by Augustus John; Whistler etchings and lithographs.
- Kleemann Galleries, 38 East 57th Street**—Paintings by Eugene Higgins.
- Knoedler Galleries, 14 East 57th Street**—Fifty watercolors and etchings by Arthur Briscoe, to January 26; decorative flower pieces from the XVIIth, XVIIIth and XIXth centuries.
- Kraushaar Galleries, 680 Fifth Avenue**—"Dancing Figure" by Emily Winthrop Miles, to January 15; paintings by American artists.
- La Salle Gallery, 3105 Broadway**—Group show featuring oils by Paula Rosen, to February 1.
- John Levy Galleries, 1 East 57th Street**—Paintings by old masters.
- Julien Levy Gallery, 602 Madison Avenue**—Paintings and prints by Emilio Amero, through January.
- Lilienfeld Galleries, Inc., 21 East 57th Street**—Paintings by Richard Guggenheimer, to February 2.
- Little Gallery, 18 East 57th Street**—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.
- Macbeth Gallery, 15-19 East 57th Street**—Recent paintings by F. C. Frieseke, January 15-February 4; subjects from Guatemala by Leopold Seyffert, drawings by early American artists, to January 14.
- Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street**—Paintings, tempera and pastels by Joan Miro, to February 9.
- McMillen, Inc., 148 East 55th Street**—Twenty-two watercolor portraits of rooms created by McMillen and painted by Elizabeth Hoopes, to February 8.
- Metropolitan Galleries, 730 Fifth Avenue**—Works of rare old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue**—Egyptian Acquisitions, 1933-1934: Whistler Centenary Exhibition of Prints.
- Midtown Galleries, 559 Fifth Avenue**—Group show, paintings by Maurice Friedman.
- Milch Galleries, 108 West 57th Street**—Paintings and watercolors from the Samuel Halpert estate, to January 26.
- Montross Gallery, 785 Fifth Avenue**—Group exhibition of American paintings, to January 19.
- Morton Galleries, 130 West 57th Street**—Watercolors by Harwood Steiger, prints by Regina Farrelly, to January 15.
- Museum of the City of New York, Fifth Avenue at 104th Street**—Hats and furs of former days, to February 1; Charles Frohman and the Empire Theatre, to February 4; XIXth century New York interior architecture.
- Museum of French Art, 22 East 60th Street**—Exhibition of eleven French masterpieces lent by the Louvre.
- Museum of Irish Art, Ritz Tower**—Memorial exhibition of paintings and drawings by Sir William Orpen.
- Museum of Modern Art, 11 West 53rd Street**—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, to January 31.
- Newark Museum, N. J.**—Children's books illustrated by museum objects, to January 13; Newark tapestry and costume dolls, to January 27; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the design in Sculpture. Closed Mondays and holidays.
- Arthur U. Newton, 11-13 East 57th Street**—Paintings by old masters.
- New School for Social Research, 68 West 12th Street**—First exhibition of painting and sculpture by art instructors in New York, to January 15.
- New York Public Library, Central Bldg.**—The Development of the Decorative Initial Letter in Manuscripts and Printed Books from 1200 to the Present Day; "Announcement of Exhibits," to January 31.
- Pen and Brush Club, 16 East 10th Street**—Watercolors and black and white work by members, to January 31.
- Parish-Watson, 44 East 57th Street**—Special exhibition of Chinese imperial gold collection; rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.
- Frank Partridge, Inc., 6 West 56th Street**—Fine old English furniture, porcelain and needlework.
- Georgette Passedoit, 485 Madison Avenue**—Paintings by Clinton King, to January 20.
- Raymond and Raymond, 40 East 49th Street**—Facsimile reproductions of oils and watercolors by Paul Gauguin, to January 30.
- John Reed Club, 430 Sixth Avenue**—Group show by members.
- Rehn Galleries, 683 Fifth Avenue**—Paintings by Morris Kantor.
- Reinhardt Galleries, 730 Fifth Avenue**—Portraits by Jere Raymond Wickwire, to January 26.
- Roerich Museum, 310 Riverside Drive**—Paintings and lithographs by Roszak, opening January 13.
- Rosenbach Co., 15-17 East 51st Street**—Rare furniture, paintings, tapestries and objets d'art.
- Schwartz Galleries, 507 Madison Avenue**—Prints by modern artists.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street**—XVIIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street**—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.
- Jacques Seligmann & Co., 3 East 51st Street**—Exhibition of Chinese art from the collection of C. T. Loo.
- E. & A. Silberman Gallery, 32-34 East 57th Street**—Paintings by old masters.
- Squibb Galleries, 745 Fifth Avenue**—Portraits of American Indians by Winold Reiss.
- Marie Sterner, 9 East 57th Street**—Painting by French and American artists.
- Philip Suval, Inc., 823 Madison Avenue**—Marine paintings by Montague Dawson, to January 15.
- Symons, Inc., 730 Fifth Avenue**—Exhibition of old and modern paintings, an English room executed by Belin de Fontenay and a French salon.
- Ten Dollar Gallery, 28 East 56th Street**—Small oils by Mary Hutchinson.
- Ton Ying Galleries, 5 East 57th Street**—Special exhibition of Chinese art.
- Uptown Gallery, 249 West End Avenue**—Group show of oils, watercolors, drawings and lithographs.
- Valentine Gallery of Modern Art, 60 East 57th Street**—Paintings by Joseph Stella, to January 26.
- Vernay Galleries, 19 East 54th Street**—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.
- Julius Weltzner, 36 East 57th Street**—German and Italian primitives.
- Wells, 32 East 57th Street**—Chinese art.
- Weyhe Gallery, 794 Lexington Avenue**—Work by contemporary French and American artists.
- Whitney Museum of American Art, 10 West Eighth Street**—Paintings by Robert Loftin Newman, textiles and sculptures by Arthur B. Davies, Acquisitions for the year 1934, January 15-February 8.
- Wildenstein Galleries, 19 East 64th Street**—Recent portraits by Frank O. Salisbury, to January 18; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.
- Yamanaka Galleries, 680 Fifth Avenue**—Chinese and Japanese art.
- Howard Young Galleries, 477 Fifth Avenue**—Special exhibition of English XVIIIth century art.
- Zborowski, 460 Park Avenue**—Paintings by French artists.

PHILADELPHIA

The annual exhibition of The Ten opened at the Art Club in Philadelphia on January 11. This year two guest exhibitors, Margaret Gest and Edith Wood, augment the group of ten painters and sculptors whose work is familiar to exhibition-goers throughout the country and who combine once a year to present a group show of exceptional variety. Among the exhibitors are the following:

M. Elizabeth Price, Lucile Howard, S. Gertrude Schell, Constance Cochran, Fern Coppedge, Sue May Gill, Isabel Branson Cartwright and Gladys Edgerly Bates. The exhibition will remain on view until February 1.

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